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Entire Comedy Theatre Production of this successful farce.
Cast includes Geoffrey Savile and Bert Beswick.
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"KISSING TIME," Oct. 30, Nov. 6.
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South Co.,
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Twenty Artists.
Success guaranteed.
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This, Palace, Newark. Thursday, Friday, Saturday, Theatre, Grantham.
Next, Victoria Theatre, Ripley.

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last two references,
fullest particulars,
ARTHUR CARLTON,
Colehurst, Worcester.

WANTED, Vocalists, male or female, capable of combining Chorus Song with high-class Repertoire, Society Entertainers, &c. Full details to F. ROUTLEDGE BELL, 72, Clepington-rd., Dundee.

WANTED, Lady (tall). Singing, dancing, accentual. Call immediately, 22, Helix-road, Brixton Hill.

WANTED, Minstrel Artists, all lines; state terms all shows; open Oct. 5. GODFREY, 75, Eastgate-street, Winchester.

ARTISTS' WANTS.

WANTED, Engagement, immediately, MISS CHRISSIE DOYLE, A.C.V., &c., Halls, Hotels, or Café; highest refs. Coms., "Merok," Scott's-lane, Shortlands, Kent. 'Phone, Bromley 2307.

WANTED, immediate Engagement, FRED BRITTON, Dude, Lt. Com., or Char., S.M. or A.S.M. Newsome M'Cormack. Juv. Lady or Character; exp. 5, Grittleton-rd., Elgin-avenue, W.9.

WANTED Known, at Liberty, First-class Acrobatic Knockabout Comedian. Novel comedy props., &c. Best offers. BONDY, 56, Leigh-road, Leigh, Lancs.

WANTED, Saturday evening engagements by Vocalist; good Bass Baritone.
J. L.,
Box 326, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday, also Oct. 2 and 9, ROSE MARYS. Character Songs and studies (comedy). Any distance. 19, High-street, Bideford, Devon.

WANTED, Monday next, also Oct. 9, by VERA COOKE, the Immaculate Boy. A Male Impersonator with a style away from all others.
Vacant Monday.
Always successful. Own 6-sheet Lithos.
Wire. Wire. Wire.
VERA COOKE,
104, Watling-st., Bridgtown, Cannock.

WANTED Known, IVY GRANT, the girl who can sing, yodel, and dance. Sept. 25, Palace, East Ham. Vac. Oct. 2, 16. First-class offers invited.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, EDDIE MORLEY, American Negro Impersonator. Vac. Mon., also Oct. 9. Wire, Hippo., Greenwich.

WANTED, Monday, also Oct. 9, 16, and 30, by MAJOR WIX, King of the Posthorn, Bugle and Trumpet. Original and only Double Trumpeter. Prin. Agents or Per., Old Catton, Norwich.

WANTED, Monday next and Oct. 9, KARL EDWARDS, Original Comedian. Proved successes. Wire, Queen's T., Leeds.

WANTED, Oct. 2, 9, by MIKE CRAY, Eccentric Comedy Act, and his wonderful dog, "Dooley." This, 12, New York-street, Manchester.

WANTED, by THOMSON ROBERTS, popular Versatile Comedian, vac. Oct. 2, onwards. Last week, star, Armadale. This week, Palladium, Dundee.

WANTED Known, The Original "Pimple" (late principal comedian of Tom White's "Arabs"), in Songs, Stories, and Impressions (away from the ordinary); vacant Oct. 2 and 9. Wire to The ORIGINAL, 26, Frederick-st., Cardiff.

WANTED, Dates by CARELO, Original Comedy Foot Equilibrist. 17, Parkfield-avenue, Rusholme, Manchester.

WANTED, Monday next, also Oct. 9, by MACKEY and CECIL, R.C.M., Screaming Burlesque, "Spanish Love." 220, Lr. Broughton-road, Manchester.

WANTED, by BERT EARLE and PARTNER, Comedy Acrobats and Jumpers, Oct. 2 and 9. Wire, Palace Theatre, High Shields.

WANTED, Monday next, Oct. 9, and 16, by THE TWO VERNONS, Refined Comedy, Patter, and Songs. In a Footlight Interlude. Wire, P.A., 118, Kennington-road, London, S.E.11.

WANTED, Monday next and Oct. 9, THREE O'CONNORS, Novel Comedy Sketch. Songs, Banjo. Wire, Queen's T., Leeds.

WANTED, Jan. 1 and 8, by ATLAS-VULCANA GIRLS. Success on success in France, Nouveau Cirque, Paris. All coms., 18, Rue Houdon, Paris, 18e.

A real strong speciality.
The Famous
FOUR CHRISTIES,
Statuary, Dancing, and Equilibrists.
WANTED, Oct. 16, Nov. 6, 13, 20, Dec. 4, 11, 18.
This, Queen's, South Shields.
Next, Palace, Oldham.

WANTED, by FANDOR TROUPE, Lady Acrobatic Trick Cyclists. Monday next, on, 36, Weavers-road, Wellingborough.

CIRCUS ARTISTS' WANTS.

WANTED Known, at liberty from Oct. 28, for Winter Season, Stage or Ring, Complete Circus (with all props), Performing Horses, Cream Ponies, Dogs, Riders, Wire Walkers, Trapeze, Wild West, Clowns. Separate Acts for Pantomime or Revue. Fuller particulars, G. TYRWHITT-DRAKE, Cobtree Manor, Maidstone.

To Theatre, Circus, or other Proprietors.
WANTED Known, that
FRAND BOSTOCK'S CIRCUS
is open to Engagement
for Winter Season
Full Company if desired,
or separate.
Mme. Bostocks' Performing Horses, Ponies, and Dogs, together with Hortos and Zilla's Great Gladiatorial Act.
These are all High-class, Refined Acts. Communications per address, c/o Messrs. Hollicks, Tent Makers, Chertsey, Surrey

WANTED Known, ROLLO, on the High Rope, now at Liberty. This week, Imperial Palace, Canning Town, E. P.A., 98, Peel-street, Rochdale.

WANTED, Engagement, Equestrienne Director or Ring Master; can produce any equestrienne spectacle if required; thoroughly understands circus and variety business; trustworthy; late S. Shields, Chesterfield, Carlisle, &c.; well dressed on and off. Address, C. ALGIE, "Era" Office.

MUSICIANS WANTED.

WANTED, first-class Musical Director; must be experienced in the handling of big production and be able to arrange and write if necessary. Apply, FRED KARNO, 27, Shaftesbury-avenue, W.1.

WANTED, Musical Director for first-class Variety Hall in Yorkshire; must be thoroughly efficient and well experienced in high-class variety. Write, stating full particulars of experience, &c., to Box 317, "The Era."

WANTED, immediately, first-class Violin Conductor for Picture House; continuous show; duties in two sessions. Apply, in first instance, MUSICAL DIRECTOR, Cinema House, Sheffield.

WANTED, Violin Rep., 'Cello and Pianist; must be first-class, for Cinema; 6 evenings and 2 matinées; open Oct. 9. Lowest terms, &c., SHIRLEY NORTH, 71, Finch-rd., Handsworth, Birmingham.

WANTED, from end of Oct. to Easter Violin Rept.; must be thoroughly good viola player, accustomed to string quartet playing; able to lead for dances if required. Full particulars to NELSON PRICKETT, "Cleveland," Sandgate, Kent.

WANTED, immediately, First-class Repet.-Violin, able to lead. Salary £4.
Write, MAYNE,
19, The Common, Woolwich.

WANTED, good Rep., lady or gent. Letters only, M. D., Super Cinema, Kingston.

WANTED, exp. Repet., cinema, Stoke Newington. Letters only, M. D., 15, Clapton Common, E.5.

WANTED, Rep. Violin, for Cinema, S.W. district. Must be good. Also Relief Pianist, able to play to—and not at—pictures. Write partics. by return, A. T., 323, North End-road, Fulham, S.W.6.

WANTED, First-class Repet., for Cinema (6 days). Capable of leading. Audition 3 p.m. Apply M. D., Kingsland Empire, High-street, Kingsland, N.E.

WANTED, to complete Ladies' Trio, N.E. cinema, Violiniste, Leader or first-class Rep. Also first-class 'Cellist; library an advantage; must be used to pictures. Letters only, stating lowest terms for 7 days, experience, &c. Audition must be given. Address, PIANISTE, 290, Dalston-lane, Hackney, London, N.E.

WANTED, good Violinist-Leader, for trio, cinema; 6 days; N. London. Audition Thursday morning, 11 to 12, 39, Store-street, Tottenham Court-road.

HIPPODROME, BIRKENHEAD.
WANTED, exp. Leader, to open Oct. 9, capable of taking the chair; M.U.; terms £4 2s. State age. J. WHITELOCK, Mus. Adviser, Argyle Theatre, Birkenhead.

WANTED, Leader, open Oct. 9; permanency; must be Union and Union terms. MANAGER, Hippo., Exeter.

MUSICIANS WANTED.

WANTED, experienced Leader, Solo Violinist, must be able to play with expression, and stand out, for band of eight for pictures; about 30 hours weekly, including Sunday evenings; permanent engagement, but no fancy terms.
Write, stating terms, age, and full particulars, to
C. A. SEEBOLD, The Dome, Worthing.

WANTED, Violin-Leader, Cinema of Varieties, once nightly, £4. Also Leader for Cinema, twice nightly, £4 10s. First-class men only. Age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Good Leader-Soloist, for Small Orchestra, Cinema. Open Monday next, Oct. 2; 4½ to 5 hoours daily. Salary £5 10s. Apply, with instrument, 10 to 12, M. D., 19, Agraria-road, Guildford.

WANTED, exp. Violin Leader; variety; open Monday, Oct. 9; terms £3 2s. Apply, MANAGER, Hippodrome, Ipswich.

WANTED, Violin-Leader and 'Cellist, to deputise Sunday evening. Apply, MUSICAL DIRECTOR, Amhurst Hall, Kingsland.

WANTED, Lady Violinist; cinema; must b eable to lead if required; perm. to suitable artist. Write, M. D., Fulham Grand Theatre, S.W.

WANTED, Violinist, to open Oct. 16; must be experienced in high-class cinema music (all arrangements), and have good tone; £4 10s; 6 nights, 1 matinée. SMITH, "Bellsbrae," Titchfield-st., Kilmarnock.

WANTED, brilliant Solo Violinist (gentleman), for musical act touring. Full pars., age, height, terms, by letter only, MANAGER, 65, Burton-road, S.W.9.

WANTED, a good, solid Violinist, one who can lead, for Pictures, to open Oct. 9; 24 hours weekly; no Sunday work; comfortable engt. Terms and refs., MUS. DIR., Grand Pavilion, Bridlington, Yorks.

WANTED, Violinist (gent.), for Kent; must be thoroughly experienced; evenings only. Lowest terms. ABBOTT, 47, Uxbridge-road Shepherd's Bush, W.

WANTED, Solo Cornet (good); Pitching; must be ex-Service M. D., 55, Parr-road, East Ham, E.6.

WANTED, Second Cornet, Drums and Tymp.; A.M.U. terms £3; to open Monday next. Apply, with refs., CHAS. H. MEEK, Mus. Dir., Hippodrome, Southend.

WANTED, Cornet, open immediately, long engagement. Lowest, photo., refs., REITA TRAINER, T.R., Inverness.

WANTED, Musicians, at First-class Variety Halls.
SWANSEA EMPIRE: BASS PLAYER.
LEEDS EMPIRE: REPETITEUR.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR, at the above-mentioned Hall.

WANTED, ladies, 'Cello, D. Bass. Lowest terms. 6 evenings, 1 matinée, MISS TRAINER, Empire Cinema, Long Eaton, nr. Nottingham.

WANTED, lady 'Cellist for London Cinema; comfortable. Write, Box 311 "The Era."

WANTED, 'Cellist, experienced, for Cinema.
One show, 2½ hours nightly,
One matinée.
MANAGER, Olympia, Wordsley, Stourbridge.

WANTED, good 'Cello, evenings, 6.30 to 10.30. Apply, MANAGER, The Scala, Hoe-st., near Baker's Arms, Leyton.

WANTED, First-class 'Cellist, also Drummer (tymps. and effects essential), experienced pictures. Commence Monday next. A.M.U. terms. £4 1s., including daily matinée. Address, REGINALD YORKE, Exchange Picture House, Blackburn. Telegrams, "Yorkestra."

WANTED, experienced 'Cello player for Picture House, twice nightly, 1 matinée. Write, stating age, experience and salary required, with copies of testimonials, The MANAGER, Picture Palace, Well-lane, Batley, Yorks.

WANTED, 'Cellist.
Audition, Friday, 11 a.m. GOLDEN DOMES Cinema, Streatham-hill, S.W.

WANTED, 'Cellist, lady or gent; soloist; audition 3 o'clock. M. D., Super Cinema, Kingston.

WANTED, 'Cellist; twice nightly and one matinée; no Sundays; open as early as possible. Send terms and references to G. CASEY, Grand Cinema, Basingstoke.

WANTED, Reed Orchestral Organist (Pedal), gent.; open Oct. 2; audition Thursday or Friday, 3 to 4.30 and 6.30 onwards. GRAND HALL, Bromley, Kent. Apply, M. D. Seat warmers not required.

WANTED, Pianist-Organist (single manual non-pedal), for Trio. POLY CINEMA, St. Albans.

WANTED, to open Sunday next, Orchestral Pianiste; first-class experience. Enclose stamped envelope and photo Box 339, "The Era."

WANTED, Relief Pianiste (Young Lady). Audition Thursday, 11 o'clock, BROCKLEY PALLADIUM, opposite Brockley Station, S.E.4.

WANTED, good Pianist-Organist (Solo), 2-manual pipe organ. Send lowest terms, &c., 7 nights weekly, F. FAULTON, Palace, Bordon, Hants.

WANTED, for special Cruises round World, Mediterranean, and West Indies, first-class Orchestral Pianists and Drummers; must be doublehanded; interviews only. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, first-class Orchestral Pianist, also Repet. Violinist; open Monday. M. D., 61, Maple-road, Surbiton, Surrey.

WANTED, Pianist, for Minstrels; terms all shows; rehearse Oct. 2 open Oct. 5. Advance Agent Wanted. Advance Agents write. GODFREY, 75 Eastgate-street, Winchester.

WANTED, Brilliant Orch. Pianist (male), for Cinema. 3 mats. and evgs. £4 15s. Age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, experienced Orchestral Pianist, evenings only; terms £2 10s. Apply, BOLTON'S CINEMA, South Kensington, Thursday, between 11 and 1 p.m.

WANTED, good Amateur Banjoist for occasional dance work; one who can introduce business. Box 333, "The Era."

WANTED, first-class Tympanist and Drummer, Leicester Cinema; full effects, Bells, Glock., &c. State age, terms, and refs. to Box 321, "The Era."

WANTED, HARPIST, LADY OR GENT.; SOLO AND ORCHESTRAL. OPEN OCT. 9. EVENINGS ONLY. LOWEST TERMS AND TWO LATEST REFS. TO MUS. DIR., EMPIRE, LONGTON STAFFS.

WANTED, to open Sunday next, Drummer, with all effects, including full Jazz equipment, Bells, Glockenspiel, Xylophone, if possible; musician, or useless. Enclose envelope, and, if possible photo. Box 300. "The Era."

MUSICIANS WANTED.

WANTED, first-class Drummer, commencing date Oct. 2; must be genuine musician, well experienced in Jazz and classical. State terms and experience. Must have full kit and tymps.; 6 days per week. PAVILION, Maidstone.

PALACE, SOUTHAMPTON.

WANTED, first-class Drummer; thoroughly experienced; open Oct. 9. References, HARRY TAYLOR, Manager.

WANTED, first-class Drummer; must have own Tymps. and full effects; also first-class Clarinet; must have low pitch: both must be tip-top men; mats. daily, and evening performances. Write, immediately, terms for 6 days, and when at liberty, &c., T. BOLSTRIDGE, Alexandra Picture Theatre, Coventry.

WANTED, experienced Drummer, with all effects, lady or gentleman. Apply, WOOD GREEN PALLADIUM, N., between 6 and 7.

WANTED, absolutely first-class Orchestral Harmonium player for Seaside Winter Engagement; high-class Concerts, Symphony, &c.; combine Drums if required, for popular music (rags, &c.); only 14 hours weekly (besides rehearsals); terms £5 10s.; must be British-born; ex-Service man for preference. Apply, Box 331, "The Era."

WANTED, first-class Ladies' Trio, or Violiniste, 'Cellist, and Pianiste, to form same; must be brilliant soloists. Particulars and refs. to Box 313, "The Era."

WANTED, for London, experienced Jazz Instrumentalists; Piano, Leader-Violinist; must be young and smart; Banjo, Cornet, Trombone, Saxophone, Drums, with full Jazz kit. Permanency. Hours each evening, 7 till 11. Saturday, additional matinée. No Sunday. State moderate terms. Applications first letter. Box 315, "The Era."

ROYAL MARINES (Portsmouth Division) BAND.

WANTED, the following first-class Instrumentalist:—Brass and String, Bass, Euphonium, Clarinet, and Violin. Apply, DIRECTOR OF MUSIC, Forton Barracks, Gosport, Hants.

WANTED, Violinist, 'Cellist, Flautist, Clarinet and Drums, to open Oct. 2, 6 nights, twice nightly. Pictures only. Write, stating terms and two latest references, H. GRICE, Alexandra Palace, Longton, Staffs.

WANTED, capable Amateur and Semi-pro. Instrumentalists for Orchestra; rehearsals Thursday evenings, Central London; West-End concerts. Stamp for pars., LEAGUE OF BRITISH ARTISTS, 119, Charlotte-st., W.1.

GOOD OPPORTUNITY FOR YOUNG MUSICIANS ABROAD.

WANTED Known, Vacancies exist for Wind and String Instrumentalists over 19, especially capable performers, Violin, Cornet, 'Cello, Clarinet, Pianoforte, or Trap Drummers in the Military Band and String Orchestra of a well-known Military Band (Regulars), at present stationed in India. Must enlist. All instruments supplied free. Band and orchestra has been continuously engaged last three seasons. Double-handed men preferred, but players taught a second instrument. Plenty of opportunity for sport, Cricket, Tennis, Football, Hockey, &c. A splendid opportunity for young musicians who want to see the world. Apply, "CONDUCTOR," 67, Harefield-road, Hampton Park, Southampton.

WANTED, Jazz Musicians; 3½ hours nightly; East Coast; first-class or useless. Terms, parties, TOM PAYNE, "Newstead," Scartho, Grimsby.

WANTED, Saxophones, Drums, Violinists, Banjos, Trombones, Pianists, for dance and café orchestras. Applicants give permanent address. Preference to double-handed musicians. DAVIES & SHARP, 20a, Islington, Liverpool.

WANTED, all instruments, also Drums, join Cornet and Bass for Pitching (London); good money made by stayers. No holders. Shares. Letters, Box 319, "The Era."

WANTED, Jazz Drummer, Banjoes, Saxophone, and Trombone. Write only, stating terms for winter season. Private engagement. Must be smart and able to play present style of rhythm. Write, SHEERE, 22, Tomberton-road, Clapton, E.5. 'Phone, Dalston 98.

WANTED Known.

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MUSICIANS' UNION.

WANTED, Musicians before accepting engagements in Wigan, to communicate with W. WOOD, 50, Bootle-street, Preston.

WANTED Known, to Musicians in or near Clacton-on-Sea, smart Sheet Music Stores, Strings, Fittings, &c.; low price for quick sale. Write for price and order to view, HARMER & CO., 397, Kingstreet, Hammersmith.

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MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

Woodfield-rd., Paddington, W. (3 minutes from Westbourne Park Station). 'Phone: Maida Vale 1882.

Lessee and Manager, Wilfred E. Boycott (late of Vert's Agency, Cork-street).

WANTED Known, MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, S.W., holds Orchestral Classes daily for all instruments, with a view to obtaining engagements for instrumentalists in Cafés, Cinemas, &c. Tuition given in all standard works, Tavan's arrangements. Music lent for home study. Students in London and Provinces are now joining our Winter Classes. Early applications advisable. Terms can be started at any time.

Several pupils have secured engagements during the present month.

Join now in time to secure winter engagements.

Deputies and Orchestras provided. Violin Leaders Wanted to Register for London Engagements.

All communications to W. E. BOYCOTT.

WANTED Known, Canes for Oboe, Cor.-Anglais, Bassoon, and Clarinet Reeds supplied. HAY & SONS, 25, Salisbury-grove, Armley, Leeds.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, Music on Hire for Cinemas, &c. Call or post, W. S. CUDDEFORD, 48, Kelmscott-rd., Clapham Junc., S.W.

WANTED Known, Orchestral Music (Beaume, Paris). Special reductions until Oct. 31. SNELL & CO., 4, Martenroad, London, E.17. Send card for lists. Sample parcels 3s. or 4s. 6d.

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WANTED Known, the great "Daily Mail" wireless success, "Boscom Time." Trio, 10d. S.O., 1s. 4d. HOWARD & CO., 19, Percy-st., W.1.

WANTED Known, Standard Music on Hire by period at lowest terms. Enquiries invited. HOWARD & CO., 19, Percy-st., W.1.

MUSICIANS' WANTS.

WANTED, by Violiniste, Musical Director, known, change, first-class Cinema, Variety, and Theatre; can supply large or small Orchestra, and large library. HAROLD F. DUNCAN, 48, Cricklade-avenue, Streatham Hill, S.W.2.

WANTED, by well-known Musical Director, L.R.A.M. (Conductorship diploma), with or without orchestra, post in first-class suburban Variety Theatre; first-class refs.; at lib. Terms, &c., to MUSICAL DIRECTOR, 57, Hatcham Pk.-rd., S.E.14.

WANTED Known, WALTER ALMGILL, L.R.A.M., concluding highly successful season as M.D., Municipal Orchestra, at Ilfracombe, will be disengaged Oct. 23, open to accept Engagement as M. D., Violin or Pianist Conductor. Cinema, Hotel, Theatre; excellent refs.; large library; can supply Orchestra. Victoria Pavilion, Ilfracombe.

WANTED Known, WALLACE V. SIDDONS, Musical Director, also first-class Pianist, desires Re-engagement; 12 years' experience, Picture or Variety; 5 years with Poole's; 3 years last engagement; highest references; expert fitter to pictures. 9, Hardwicke-rd., Reigate, Surrey.

WANTED, Engt. by Violin Cond. (gent.) and Pianiste (lady); just concluding season at Blackpool; genuine and thoroughly experienced musicians; 4 years in previous engt.; excellent library; cinema, hotel, or variety. FRANKLYN, 10, Eccles on-road, Blackpool, S. Shore.

WANTED Known, Change, by Pianist-Conductor; double violin; 9 years' engt.; any bus.; extensive library. M. D., 59, Queen-street, Keighley, Yorks.

WANTED, by well-known Violin-Conductor, Appointment in that capacity only; with or without own fine orchestra. Phenomenal library of music. Exceptional references from prominent West-End hotel, &c. Widely experienced in restaurant and cinema work and all other branches. Two years with present employers in important Midland cinema. South Coast engagement preferred, being principal reason for desired change. Box 281, "The Era."

WANTED, ENGAGEMENT, BY CONDUCTOR-VIOLINIST (LATE MUS. D., LONDON'S SUPER-CINEMA). LIBRARY OF 6,000 PIECES. FIRST-CLASS OFFERS ONLY INVITED. CAN SUPPLY ORCHESTRA. BOX 309, "THE ERA."

WANTED, Engagement Violinist-Conductor; brilliant performer; young; big library; highly experienced; Cinema, Hotel, Theatre. TROWBRIDGE, 36, Catherine-st., Liverpool.

WANTED, engagement by first-class Pianist-Conductor, or as Orchestral Pianist; cinema, hotel, theatre; concluding successful season Ilfracombe Municipal Orchestra. Terms, &c., HAYDEN, Victoria Pavilion, Ilfracombe.

WANTED, Engt. by Violin Cond.; 15 yrs. exp.; theatre, variety, cinema, dances, &c. Superb library. Apply, VIOLINIST, 7, Moorfield-road, Orpington, Kent.

WANTED, Engt. by lady Violinist, Rep. or 2nd, or lead Trio, small Cinema; experienced Tavan, &c.; low salary; London or subs. only. Box 332, "The Era."

WANTED, Engagement in cinema, experienced Repetiteur, capable of lead; own library; London only; would Deputise. VIOLINISTE, 250, Amesbury-avenue, Streatham Hill, S.W.2.

WANTED, Engt. in North by first-class Violinist, Repet. (lady), able to lead, or Seconds. Box 289, "The Era."

WANTED, engagement by Violinist, Rep. or Second. Salary £2 10s.; exp.; male; cinema or dance. R., 10, Angel-road, Hammersmith.

WANTED, Engt., Violin, Repet. or Second; good refs.; abstainer. H. FOREMAN, c/o Cauldwell, 28, Elizabeth-st., Ibrox, Glasgow.

WANTED, Engagement by Rept. Violinist in Cinema. VIOLINIST, 403, Corfield-st., E.2.

WANTED, Engt. by Violinist, young gent., as Rep. E. P., 46, Albany-st., N.W.1.

WANTED, by Solo Violinist-Leader (lady), playing in West End hotel, Change; with or without own orchestra; London hotel pref.; fine extensive library. Press notices, &c. Letters, VIOLINIST, c/o Mrs. Seaman, 49, Redcliffe-square, S.W.10.

MUSICIANS' WANTS.

WANTED, by lady Violinist, Engagement, Leader or Rept., Theatre, Varieties, Pictures, &c.; just concluding 6 months, Hippodrome, Margate (second engagement). MABEL HOWELLS, 14a, Hawley-st., Margate. After Saturday, 4, Bathurst-st., Hyde Park, London.

WANTED, Engagement by experienced Leader-Violiniste; excellent library; pictures well fitted; Orchestra supplied if desired. RICHARDS, 7, Duppas Hill-rd., Croydon.

WANTED Known, Lady Violiniste (Leader) and 'Celliste, at liberty; experienced; Liverpool or district. 37, Botanic-rd., Liverpool.

WANTED, Engagement by thoroughly experienced Violiniste (Leader) and 'Celliste. Hotel, Café, Cinema. Trio if desired. Excellent repertoire of classical and modern music. MISS ELSIE MAY ('Celliste). MISS ALICE HIGHAM (Violiniste). Prospect Hotel, Harrogate.

WANTED, Engagement as Violinist-Leader, 1st, 2nd, or Viola; ex. Op., Var., Pirs. VIOLINIST, 1, Jordan-avenue, Hull.

WANTED, by well-known Leader Solo Violinist. Engt. in London; fully experienced in all kinds of high-class work; extensive library; at present at liberty. MUSICAL DIRECTOR, 20, Flaxman-terrace, Upper Woburn-place, London.

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WANTED by Violinist, Leader or Rept.; exp. any business; at liberty Oct. 9. J. BROOKE, Tower Circus, Blackpool.

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WANTED Known, Violiniste (young lady), slight orchestral experience, wishes to meet Musical Director, either sex, any business.

Violinist preferred, who will coach her for the Orchestra and solo Playing.

There must be good prospects.

State full particulars and age.

Moderate salary for further experience.

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WANTED, Engt. by first-class Violiniste, exp. Cinema and Café; able to lead. CHILVERS, 98, Rannoch-street, Hammersmith, W.6.

MUSICIANS' WANTS.

WANTED, Engagement or Deputising by NETTA MACLENNAN, Violiniste, 26, Quex-road, N.W.6.

WANTED, Engt. by exp. Violiniste with or without own library. MISS H., 5, Shottendane-road, Fulham, S.W.6.

WANTED, Engagement by Ladies, Violiniste and Pianiste; jointly or singly; cinema or café; library; experience; references. PIANISTE, 8a, St. Mary-street, Weymouth.

WANTED, evening engagement by good Violinist, in London Cinema; small easy to gain experience; large library available. Box 328, "The Era."

WANTED, by exp. Violinist, Engagements for Dances; good tymppr. A. J. P., 58, Rossiter-rd., Balham, S.W.

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WANTED, by Violinist, experienced, gent., evening engagements, Cinema, Dance, Dinners, &c.; young, fine tone and appearance; could supply any combination with library. Write, 70a, Murray-road, Ealing, W.5.

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WANTED, by Violinist, young gent., Engt. in cinema, London; Rep. or Second; some exp.; suit small cinema as solo. 45s. per week. VIOLIN, 15, Bovingdon-road, S.W.6.

WANTED, Engagement by first-class Violinist; thoroughly experienced and capable; highest refs.; in or near London. Box 316, "The Era."

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WANTED, Engagement, by First-class Cornet; thoroughly experienced; any business; excel. refs. TERRY, 56, Siebert-road, Westcombe Park, Blackheath.

WANTED, engagement by good Cornet and Trumpet Player; nice tone; exp.; any business. FOYLE, 63, Watkin-street, Swansea.

WANTED, by Cornet, perm. Engt. at once; good refs.; Theatre or Cinema pref.; 12 yrs. exp. "CORNO," 11, Stanhope-rd., Worthing.

WANTED, Engt., exp. Lady Clarinet; dis. Oct. 2; high and low pitch. Per. add., GRIFFIN, Bundoran, Knockholt, Kent.

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WANTED, Engagement as Clarinettist; any orchestral business; experienced; London or Suburbs. MR. A. E. HAWTHORN, 143, Harley-rd., Willesden Junc., N.W.10.

WANTED, Engagement as Clarinet, combine Violin; thoroughly experienced. TAYLOR, 9, Connaught-gardens, Margate.

WANTED, by well-known Clar.; any business; long West-End experience; London only; high or low pitch. R. G., 61, Deodar-road, Putney.

WANTED, Engt. by exp. Clarinet; any bus. MARSHALL, 58, Slatey-road, Birkenhead.

WANTED, Engt. by Clarinet; any bus.; either pitch. HORTON, Grand Pier Orchestra Weston-super-Mare.

WANTED, Engagement, Oct. 2 and onwards, by exp. D. Bass; London or Provinces. GERTRUDE TOLLERTON, 4, Oxford-avenue, St. Anne's-on-Sea.

WANTED, Engagement by fully experienced lady Double Bass Player; disengaged. Address, MISS SYBIL MILLER, 9, Market-street, Margate, Kent.

WANTED, Engagement as D. Bass in Cinema; London preferred. E. EDWARDS, 7, Springfield-terrace, Bowes Park, London, N.11.

MUSICIANS' WANTS.

WANTED, Engagement in Cinema, as D. Bass. London preferred. E. EDWARDS, 7, Springfield-terrace, Bowes Park, London, N.11.

WANTED, Engt. by exp. Double Bass (gent.); also Orchestral Pianiste (lady). E., 31, Salterton-rd., Holloway, N.7.

WANTED, Engt. by exp. Double Bass. Apply, C. CARTER, c/o 13, Southern-road, Ramsgate.

WANTED Known, high-class Trombonist at liberty, London engagement; arrange and compose. London for audition in October. W. COOPER, 11, North-street, Exmouth, Devon.

WANTED, Engagement by first-class Trombone, experienced in all lines; London suburbs preferred. 16, Ordnance-road, Gt. Yarmouth.

WANTED, Engt. by Trombone; can double violin; 15 years' experience; Marine band; any business. WILLIAMS, 11, Chevening-road, Greenwich, S.E.10.

WANTED, Engt. by Trombone; jazz, hall, cinema; any bus. SMITH, 5, Cobden-street, Greenbank, Blackburn.

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WANTED, Engt. by E flat Alto Saxophonist; good refs.; terms moderate. C. TYRRELL, 14, Wiltshire-road, Brixton, London, S.W.9.

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WANTED Known, Saxophone, disengaged for Oct. 2; experienced and reliable; dep. or permanent. SHARPE, 53, Elm Park-road, Church End, Finchley, N.3.

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WANTED, by experienced 'Celliste, Engt. in Hotel, Café, or Cinema; moderate terms. Box 322, "The Era."

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WANTED Known, ADA GEORGE, 'Cellist, now disengaged, Cinema; evenings preferred. 15, Warren-road, Reigate.

WANTED, Engt. by thor. exp. 'Celliste, Theatre or Cinema bus.; would deputise. Write, 'CELLISTE," "The Studio," 53, Auckland-hill, West Norwood, S.E.27.

WANTED Known, QUEENIE MAFFERT, 'Cellist, has resigned the Circus Restaurant; free for Deputising. 9, Marney-road, Clapham Common, S.W.11.

WANTED, by young lady 'Celliste, engagement in good Provincial Cinema (high-class orchestra); can double Piano (L.R.A.M.); present engagement terminates on Oct. 7 by own desire. Box 303, "The Era."

WANTED, by lady 'Celliste, deputising; one or two evenings weekly. MADAME ELLIOTT, 12, St. George's-rd., St. Margaret's-on-Thames.

WANTED, by experienced 'Cellist, London Engt.; free Oct. 1. MISS HAIDEE BOYD, 60, Approach-rd., Cliftonville.

WANTED, Engagement as 'Cello, experienced; Varieties or Theatre. 'CELLIST, Box 306, "The Era."

WANTED Known, Cellist, thoroughly exp. any business; can commence Monday next. HOLLAND, 42, Windmill-st., Gravesend.

WANTED, Engagement by experienced and competent 'Cellist in first-class Cinema. Terms, &c., 39, Brockill-crescent, S.E.4.

WANTED, Engagement, Hotel, Cinema, Dance, by 'Cellist. 133, Warley-rd., Brentwood.

WANTED, Engt. by Solo 'Cellist, from London Coliseum, principal Symphony Orchs.; at liberty. Box 338, "The Era."

WANTED, evening engagement only, 'Cellist; all-round orchestral experience. Box 323, "The Era."

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WANTED, by Flautist, Engagement; anywhere on Tyneside; any bus. Address, FLAUTIST (M.U.), Box 243, "The Era."

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WANTED, Engt. by Flute and D. Bass (together or separate). Liberty 30th. Gascoyne, Palladium, Llandudno. Next week, 128, Georgiana-street, Bury, Lancs.

WANTED, Engt. by MISS FLORENCE BROWN, Pipe Organist-Pianist, disengaged; would deputise. 39, Copley Park, Streatham.

MUSICIANS' WANTS.

WANTED, Re-engagement by experienced Orchestral Organist, Pipe or Reed; Deputising or Sundays; first-class references. DIXON, 71, St. Helens gardens, North Kensington, W.10.

WANTED, Engt. by exp. Pianiste-Organiste, Pipe or otherwise, Orch. or Solo; would deputise. PIANISTE, Box 318, "The Era."

WANTED, Sunday Engt. by first-class Relief Pianiste Organiste; odd days deputising; Oct. 1 booked. MAVERNE, 91, Camberwell-grove, Camberwell.

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WANTED, by Cinema Pianiste Engagement, London or near, Orchestral or Relief; good sight reader; thoroughly experienced. Letters to "PIANISTE," c/o Mrs. Hicks, "Hollydene," Temple-rd., Epsom.

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Commencing with **Next Week's issue,** "THE ERA" will in future be

PUBLISHED ON THURSDAY

MORNING, and copy for Advertisements will be received up to **FIRST POST ON WEDNESDAYS.**

"THE ERA" will also be permanently enlarged, and contain new features of great interest which will greatly enhance its advertising value.

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WANTED, Engt. by first-class Orchestral-Pianist; exp. in cinema and café; lead if required; Orchestra provided; library. ISABEY, 47, Ormiston-rd., Shepherd's Bush, W.12.

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WANTED Known, experienced lady Banjoist, at liberty for Dance work or Permanency. Box 179, "The Era." 'Phone: Finchley 2857.

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BIRTHS, MARRIAGES, & DEATHS.

MARRIAGE ANNIVERSARY.

HARRY BRISTOW and DOROTHY VERNON celebrate their sixth anniversary on September 29, 1922.

IN MEMORIAM.

GILDAY.—In ever loving memory of Myron M. Gilday, who left us September 24, 1920. Sadly missed and mourned by Ethel, Adrian, and Susie. To live in the hearts of those we love is not to die.

To the memory of HENRY JOSEPH TRITSCHLER, who fell at Locs, Sept. 25-27, 1915. R.I.P.

HIPPLE.—In reverent memory of my darling mother, Anne Francis Hipple, who passed away Sept. 28, 1919, aged 71. God rest your dear soul. Ever in the memory of your loving son Jack (the original "Pimple," Tom White's Arabs).

RIVERSIDE OPEN-AIR BALL-ROOM.

The first season of Messrs. Phillimore & Wood, at the Utopia Open-air summer ball-room, at Thames Ditton, one of the recent additions to London's up-river attractions, was concluded recently. Despite the rather adverse weather this year, the season has been entirely successful, as the ball-room is roofed and provided with weather screens. Being quite open on the side facing the river, the dancers are in full view of people on passing river craft. The Utopia ballroom adjoins the Vaudeville Club—a popular rendezvous of members of the Theatrical and boxing professions—and can accommodate over 400 dancers on the floor.

Crimson rambler roses cover rustic arcades which surround the ballroom, and after dusk it presents an attractive scene, being prettily and effectively illuminated by brightly-coloured Chinese lanterns with electric globes inside.

Next summer it is intended to introduce a novel scheme by issuing season tickets which will include admission to all dances, and also the use of tennis courts adjacent to the ballroom.

BUXTON GARDENS' SEASON BAND BENEFIT.

This benefit concert was held in the Pavilion large hall, Buxton, on Saturday evening, under the conductorship of Mr. George Cathie. A specially attractive programme had been arranged, instrumental solos being provided for several members of the orchestra. The vocalist was one of the best, Miss Rebecca Brodie, contralto, who sang "Break, Break, Break" and "The Blind Ploughman" in a most convincing way. Mr. James Ellis rendered Nevin's "The Rosary" as a cornet solo; violin solos were given by Mr. T. M. Morrison, "Variations on a Theme" (Tartini-Kreisler), and "Tambourin Chinois" (Kreisler); and a 'cello solo was played by Mr. F. W. Hague, Dunkler's "Caprice Fantastique" — all excellent. Haydn's "Farewell Symphony" was hugely enjoyed, but nothing on the bill of fare went with greater zest and brightness than a selection from Sullivan's "H.M.S. Pinafore." The audience was large and very appreciative.

"THE CHICHESTER CASE."

Play in three acts, by Winefride Trafford Taunton, Produced at the Town Hall Theatre, Cromer, on Saturday, Sept. 16

Sir Richard Hardwicke ..... Frederick Elvin
Alexander Glyde ..... Ernest Dare
Raymonde Anderson ..... Winifred Neville
Evelyn Anderson ..... M. Lowe-Dare

It is a pleasure to be able to record the production of a new play which can be described as not only interesting, but actually enthralling, and this can certainly be done in the case of "The Chichester Case," presented by Mr. Ernest Dare's Company, at the Town Hall, Cromer, on September 16.

The plot is quite a simple one. Captain Alexander Glyde visits his friend, Sir Richard Hardwicke, an eminent physician. While awaiting the doctor in his private sanctum the visitor finds two notes on his desk in the handwriting of the mother of the lady whom he wishes to marry. During the ensuing conversation, Glyde elicits the fact that this lady, Raymonde Anderson is unfit to marry inasmuch as her mind is a blank to all that happened in her life before the last ten years, and that this state of things has been brought about by some severe shock.

The physician and the lover associate themselves in a scheme to discover the nature of this shock, and so well is this theme carried out that the audience is spellbound until the close of one of the most interesting experiments in psycho-analysis which has been portrayed on the stage for some time.

Miss M. Lowe-Dare as the mother of Raymonde Anderson gave an excellent and finished performance. Her sleep-walking scene was indeed thrilling, and the audience fully appreciated its intensity. Mr. Frederick Elvin's Hardwicke was an earnest and finished study of the struggle between love and duty which the great physician has to undergo.

Mr. Ernest Dare was as gallant and breezy a sailor as any girl could wish to have for a lover. Raymonde Anderson was most capably played by Miss Winifred Neville, who imparted considerable charm and subtlety to a difficult and exacting character.

PRESENTATION TO H. W. ROWLAND.

Mr. H. W. Rowland, who this week relinquishes the secretaryship of the Theatrical Managers' Association, was, at a largely-attended meeting of the Association on Thursday last, the recipient of a handsome presentation from the members of the Association consisting of an Oliver typewriter and set of pipes in morocco case, both suitably inscribed. The presentation was made by the President, Mr. Tom B. Davis, who reviewed the work of the Association in the past years and the great amount of secretarial detail occasioned thereby.

Mr. W. W. Kelly, J.P., and Mr. Fred W. Warden, Vice-Presidents, also spoke as to the valuable work done on behalf of the Association by the retiring secretary.

Mr. Rowland expressed the gratification he felt on such a marked expression of appreciation on behalf of his fellow-members of the Association, and that although giving up his official position he would still as a private member, be delighted to devote his best energies to the work of the Association.

Mr. E. Taylor Platt will on Sept. 30 succeed to the secretaryship of both the T.M.A. and the Society of West End Theatre Managers at the offices, 52, Shaftesbury-avenue, W.C.

BALL-ROOM BREVITIES.

The Latest.

There has been a distinctly—shall we say?—zoological flavour about dance nomenclature during the last few years. We have had the bunny hug, the turkey trot, and the fox trot (although actually the last-mentioned is not named after Master Reynard, but after the man who invented the dance). Now we are threatened with the camel walk.

The Camel Walk.

That is, at any rate, the opinion of Miss Harding, the famous teacher, and she is generally right in these matters. In fact, a large part of her annual ante-season forecast, which was delivered at the Merrick Rooms recently, was devoted to the explanation and demonstration of this new and exciting measure.

True to Life.

It is intensely typical of the "ship of the desert." There is a quaint humping canter, a great deal of sand-pawing, and a distinct little trot indicative of the worthy animal's jubilation when the oasis comes in sight. All this may sound very dreadful, but as exhibited by Miss Harding and M. Camille de Rhymol (the inventor) it makes a rattling good dance.

The Balancello.

Another interesting dance demonstrated and explained by Miss Harding was the "Balancello." This is a beautifully suave and graceful measure danced to gavotte time. The frequent pauses and consequent balancing which occur in the dance make it a useful aid to deportment. This dance, Miss Harding stated, enjoys a big vogue at the private dances given by the patrician class in Paris, and its sedate charm should have a big appeal over here.

A Dance Prodigy.

Other dances shown included the latest Parisian Tango, neatly executed by Miss Harding and M. Camille de Rhynol, and the Rhythmic Valse, the latest and certainly very pleasing variant of the good old waltz. A pleasant feature of the afternoon was a display of classical dancing by Mlle Rowena, a terpsichorean prodigy whom Miss Harding discovered in Vienna.

At the Trocadero.

Another of the Trocadero special nights went of splendidly recently. It was a Dutch night, and synchronised very happily with the birthday of the Queen of the Netherlands. There were all kinds of exciting novelties, not forgetting the Brightens, whose expert handling of orchestras is almost a household word.

La Potiniere Opening.

The first important event of what promises to be a record dancing season took place a Saturday or two ago, when the new "La Potiniere" Club opened its doors for the first time amid scenes of great enthusiasm.

IN THE SUBURBS.

"QUARANTINE"
At Hammersmith.

Miss Edna Best and her company from the Comedy Theatre presented "Quarantine" at the King's, Hammersmith, on Monday evening, and received a warm and appreciative welcome.

Miss Best in her original part, Dinah Partlett, was as girlishly attractive and natural as ever, her charming vivacity and bright humour making her a fascinating heroine. She was admirably supported by Mr. Clifford Marle, who was determined and masterful as the explorer, Tony Blunt. Miss Cicely Oates gave a clever and humorous presentation of the faithful maid, Pinsent, while Miss Elspeth Dudgeon as Mrs. Burroughs was a realistic gossiping scandalmongering and prim old "Tabby." Her sycophantic companion, Miss Larpent, was also amusingly and skilfully played by Miss Christine Jensen. Miss Martita Hunt gave a striking and effective characterisation of Lola de la Corte, the bold and handsome Spaniard. Mr. Robert Young as Mr. Burroughs made an amusing figure, as also did Mr. George Child as Mr. Dobson. Another character who caused laughter was the silent passenger shown by Mr. J. Gordon Fleming. Miss Isobel McLaren in the rôle of the spiteful and jealous Pamela Josephs, was very clever, and Pamela's elderly Scottish husband, Mackintosh Josephs, was finely shown by Mr. R. Neilance Shiells. Mr. Ernest Leeman was pushful and breezy as Cyrus P. Houks, the American reporter.

"THE NIGHT OF THE PARTY"
At Wimbledon.

An evening's entertainment, full of laughter and jocularity, is good for all of us in these days of depression and dull care. The late Weedon Grossmith's merry farcical comedy, "The Night of the Party," presented by Miss May Palfrey at the Wimbledon Theatre this week, provides such entertainment.

Mr. Stanley Cooke, in his old part of Crosbie, the valet, who presides over the high-life-below stairs party, and afterwards impersonates his master, was verily the life and soul of the play, and caused much merriment and earned much applause. He was well supported. Miss Florence Helm was the unconventional Lady Hampshire. Miss Dorothy Drake was capital as Pauline, the housemaid, and Miss Marjorie Villis as Gipsy Vandalier, the intriguing adventuress, was delightful. Miss Helen Lambert as the elderly Mayoress-to-be was very amusing. Poor harassed, distracted Frank Frayne was cleverly portrayed by Mr. R. Heaton Grey, while Mr. Clarence Blakiston was a dignified aristocrat as Sir Charles Hampshire. Mr. Russell Moore was distinctly humorous as Hambert, Mr. Jerome Langford ludicrously natural as Roundel, Mr. Fred Glover as Bogle was the hall porter at the mansions to the very life, and Mr. Leonard Ure as the pompous Alderman Hargen caused considerable laughter. In truth a merry evening!

"GOING SOME."
At the Elephant.

This new musical extravaganza, labelled "Direct from America" and described as in "three goes," is a strange compound of plantation medley, comic interludes, acrobatic and conjuring "turns," with a capital band. The music by Lewis Hardcastle and James Horton-Boucher is a strong feature of the show. "Going Some" was well received on its first show in town on Monday.

Probably one of the best "goes" was that in which Mr. James Horton-Boucher played some pleasing violin solos—notably "Canzanetto" and "Until." This gentleman also conducted the orchestra, which comprised The Melody Mixers; in addition, a quintette, The Orleans Five, gave some excellent songs.

In the Palais de Jazz the most noteworthy numbers calling for mention were "Aunt Jemima's Jubilee," by the company; "Swanee River," Mrs. G. Smith; and "Melon Time in Dixie," by Lee Jerome and chorus. The latter also sang well "Carolina," accompanied by the company. "I've a Notion" was a feature in the third scene. Mr. Lewis Hardcastle (the producer) scoring, while Oscar Paul in "Old Black Joe" must not be forgotten. The New Orleans Five received a deserved encore for "Down on the Farm," and a plantation lullaby by Norris Smith and the composer at the piano was also pleasing. Diverting interludes were provided by Norris Smith and a quaint comedian (Mr. Teddie Emerson) in "A Little Nonsense" and other sketches. Lena and Lewis very agreeably sang "Pretty Maiden." Messrs. Lewis Hardcastle and Amos Howard are responsible for the production of "Going Some," which is staged by Mr. Eddie Emerson. Very prettily mounted and dressed, its many novelties should appeal to revue lovers.

"POLLY WITH A PAST"
At Brixton.

At the Brixton Theatre this week Jimmy Godden is presenting Nelson Keys' production, "Polly With a Past," the farcical comedy by George Middleton and Guy Bolton that had a run at the St. James's Theatre.

A large audience was attracted on Monday evening, and enjoyed immensely the witty lines and amusing story.

The principal part of Polly Shannon was vivaciously played by Miss Gwyneth Keys. Mr. Richard Cooper, as Rex Van Zile, impressed one greatly by his natural acting. Messrs. Eddie Lysdon and Tom Sleigh were a couple of devil-me-care youths, and they kept the house vastly amused. Miss Phyllis Burke made a capable Myrtle, whose mother, Mrs. Davies, was well played by Miss Mollie Rivers. Mr. Fred. Hill, as Com. Barker, provided some agreeable light humour, and was quite a success. At the close Miss Gwyneth Keys gave a few selections from her repertoire, which were loudly applauded.

WINDSOR THEATRE ROYAL.

A remarkably strong variety bill is presented here this week headed by Mr. G. T. Pattman and his fine organ. He is assisted by Miss Minnie Rigby in selections from their repertoire, and their programme is changed nightly. On Monday evening his wonderful playing delighted the audience, and every piece he played received rounds of vigorous applause.

Miss Minnie Rigby renders her songs beautifully, and her fascinating soprano voice is heard to great advantage. Another prominent place on the bill is held by Stephenson and Macbeth, who are extremely good in their turn, "Life's Little Side Shows." An exceptionally fine vocal act is contributed by the Imperial Trio, presented by Miss Mina Leon. Their singing is very pretty and effective. Lyons and O'Moore are responsible for merriment in the course of an enjoyable and, indeed, brilliant turn.

In the remainder of the programme Miss Dora Dare, a dainty comedienne, is very pleasing. She scores a decided success, whilst Miller and Phlora are admirable and win much well-deserved appreciation.

Miss Ellen Terry's Visit to Bath.

The forthcoming visit to Bath of Miss Ellen Terry has now been fixed for Tuesday, October 17. Miss Terry has consented to unveil a mural tablet which will be erected to commemorate another famous actress, Mrs. Siddons. Before leaving Bath for the London stage, Mrs. Siddons gained her early successes at the old Bath Theatre which is still standing in Orchard Street. Last year one of her descendants visited Bath as a member of a Shakesperean company and readily seized the opportunity of viewing the old playhouse in Orchard Street. The tablet to be unveiled by Miss Terry will be placed on Mrs. Siddon's Bath residence—No. 33, The Paragon, formerly known as 12, Oxford Buildings. Mrs. Siddons lived there in 1804-5.

"PEGGY! BEHAVE!"

At Brighton.

Farcical Comedy, in Three Acts, by Owen Davis; Produced at the West Pier Theatre, Brighton, on Sept. 25, 1922.

Peggy Hammond ..... Marie Hemmingway
John ..... John Williams
Wallis Stanton ..... Arthur Whitby
Kate Coffin ..... Nancy Benyon
Mrs. Jordan Judd ..... Frances White
Grace Gibson ..... Dorothy Turner
Mary ..... Ethel Stalman
Dixon ..... Aubrey Fitzgerald
Foster ..... Charles Hanson
Rev. Roland Fink ..... Geoffrey Guise

Owen Davis's new three-act farcical comedy drew a big and critical audience to the West Pier Theatre, Brighton, on Monday night. "Peggy! Behave" is as good a name as any other, for it might have been called almost anything. Really amusing and original, it ought to make a big hit in London.

The action takes place in America, and it is presented by Arthur Gibbons and Martin Henry and produced by E. Dagnall. The opening scene finds Peggy Hammond in bed, fast asleep. As her husband, John, has been late, she, too, has been out late, making a rule of doing so whenever he does not come home to time. She is the spoilt, wealthy, and very impossible daughter of Wallis Stanton, a rich widower, who is secretly delighted that her marriage had taken place some six months previously. His home is more peaceful without the lovely Peggy. Truth to tell, the lovely Peggy has a jealous disposition. She is jealous of all her husband's lady friends. She makes things miserable for him because he has a business appointment with Mrs. Coffin, a young widow. The trouble is heightened by a visit from his cousin, a young and pretty girl, who spent her childhood with John, and who wrote him romantic letters. Peggy discovers these letters during the pretty cousin's visit, and there is still more trouble. This last straw, so to speak, causes Peggy and John to separate. They are materially helped in this by the "treasure" of a maid, Mary, who does her best to bring it about.

Both fly to the house of Wallis Stanton, who, as can be expected, does not relish their arrival. In fact, their arrival is inopportune, for he is about to espouse a fair lady—none other than Peggy's abominated Mrs. Coffin. He is entertaining the bride-to-be and her mother at a charming little dinner, the wedding to follow at 9 o'clock, such being the custom in U.S.A. It is here the delicious, droll humour of Mr. Aubrey Fitzgerald as the the manservant, Dixon, lends a fillip to the story, and the audience fairly rocked with laughter, especially, too, when Mrs. Gordon Judd, the deaf mother of the beautiful Mrs. Coffin, appears. Peggy and she have a scene, neither understanding the other, Peggy believing her husband is bigamously marrying her daughter, and she thinking that Peggy is a daughter of Joy, with claims on Wallis Stanton.

Outraged and furious, Peggy decides to stop the marriage, "even if she has to kill the woman." She calls the police to aid her, and with a trumped-up story has the whole household placed under arrest. Having satisfied herself her plans are succeeding with éclat, she seeks the society and opinion of the watchful Mary.

The clergyman, finding the wedding party have not arrived, evades the police and gets into the house. His presence is a trump card, for the marriage takes place in the dining-room, and naturally the misunderstandings existing on all sides are eventually cleared away.

First-rate acting made the comedy a most enjoyable affair. Miss Marie Hemmingway was charmingly impossible as Peggy, and her father most excellently presented by Mr. Arthur Whitby. Miss Frances White merits the highest praise for her splendid interpretation of the deaf lady. Mr. John Williams did well in the trying part of the much-to-be-pitied John. Miss Nancy Benyon was brilliantly charming as Mrs. Coffin, and Mr. Aubrey Fitzgerald too killing for words as Dixon. Miss Dorothy Turner was the mild cat, Grace, to perfection, and the mischief-maker, Mary, was well represented by Miss Ethel Stalman. Mr. Chas. Hanson and Mr. Geoffrey Guise filling the rôles of chief of police and the clergyman most effectively.

REPERTORY AT EXETER.

Extended Season to Begin on Oct. 9.

Further developments are now announced of a movement at Exeter which has more than a local interest.

It will be remembered that in May last Mr. Harold V. Neilson was responsible for a four weeks' experimental stock season at the Exeter Theatre Royal, during which he presented "The Tragedy of Nan," "A Woman of No Importance," "The Cassilis Engagement," and "The Thief."

Although this season happened to coincide with the only real spell of summer weather this year, the support of playgoing enthusiasts was sufficiently encouraging to justify a belief that, at a time of the year when playgoing is more in the minds of the general public, a repetition of the experiment would meet with very considerable success. Arrangements have accordingly been made for an extended season, commencing on Oct. 9, and running through into the second week in December, with the exception of two intermediate weeks, for which touring companies had been previously booked.

If expectations of public support are proved in the event, it is intended to make the stock season a regular feature of the theatrical year in Exeter, and no doubt other towns will shortly follow suit.

The plays announced for the forthcoming season include "The Second Mrs. Tanqueray," for which special permission has been given by Sir Arthur Pinero; "The "Devil's Disciple," by Mr. Bernard Shaw, who has also expressed his interest in the venture; a repeat of "The Cassilis Engagement," which was the outstanding success of the last season; "Passers-By," by the late Haddon Chambers; and "A Bunch of Violets."

Several favourite members of the spring company are to return for this autumn season, notably Madge McIntosh, Henry Wolston, and Laura Wallis Mills. Mr. Neilson will himself take part in one or two of the plays, and he is organising a strong company of experienced players in addition to those already mentioned.

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ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

Present: Messrs. A. Harding Steerman (in the chair), Robert Lord, Luke Forster, O. B. Clarence, Walter H. Terriss, Alfred Harding, James English, C. Hargrave Mansell, A. George Fry, Walter Rignold, Frank Denis, Ivan Berlyn, Murri Moncrieff, Harry Zeitz, Miles Malleson, David Leslie (asst. secretary), Alfred Lugg (secretary), Misses Ada Roscoe, Lisa Coleman, Kathleen Magee, Carlotta Anson, Mary Raby, Lydia Donovan, Lucy Sibley, and Mme. Isabel Beresford.

Reports of the "Ways and Means," Nominations, Legal and House Committees were read and their adoption carried.

Messages regretting their inability to attend had been received from Messrs. Charles Stone, Maurice Hoffman, Frank B. Gray, Henry Caine, Herbert Pearson, Misses Rayner Gladys ffolliott and Renee Kelly, were read.

Letters were read from Mr. Archibald Maclean, Dr. Alfred Cox, Messrs. W. A. King and Co., Mr. J. E. Beale, and the Association of Touring Managers.

SECRETARY'S NOTES.
Standard Touring Contract.

Will all managers who propose to continue the present Standard Touring Contract kindly notify the Secretary, Actors' Association, 79, St. Martin's-lane, as we are most anxious, not only to avoid any interference with such fair managers, but to do all we can to encourage and support them? The reason for this request is that a very large proportion of the playgoing public has pledged itself to refrain from attending any theatre where the company is controlled by a manager not using the Standard Contract, and we are anxious to avoid any misunderstanding with those who are acting justly.

The secretary has pleasure in reporting that the Leonard Lawrence and Dorothy West-Symes Repertory Company is 100 per cent. A.A.

Letters are still being constantly received from landladies making complaints against artists. Will the writers kindly accept this paragraph as an acknowledgment of receipt of such letters, and note that the secretary is quite unable to answer any correspondence from non-members without a stamped addressed envelope for the purpose?

Propaganda meetings are held every Tuesday in the rooms of the Association at 3 p.m., when matters of interest are discussed, and tea also is served. The next meeting will be held on Oct. 3, and both members and non-members are heartily invited to attend.

Report, Week Ending Sept. 23.

Death Levy stamps due, 15; subscription stamps due, 38.

Moneys Recovered, 1922: Previously, £2,787 8s. 4d.; this week, £9 10s.; total, £2,796 18s. 4d.

Death Levy Benefits: £881 7s.

Protection Fund: Previously, £74 10s. 4d.; this week, £3; total, £77 10s. 4d.

Since January, 1919: Spent to improve the profession, £25,025; benefits to members, £18,542 0s. 5d.; previously, £585 7s. 9d.; this week, £12 10s.; total, £44,164 18s. 2d

No. of New Members: Previously, 588; this week, 38: total, 626.

Legal Cases: Won, 33; lost, 3; dropped, 15; proceeding, 4; total, 55.

Arbitrations: Won, 12; lost, 5; dropped, 9; proceeding, 6; total, 32.

"OLD JIG."

At Brighton.

Messrs. Sidney Blow and Douglas Hoare who are authors of so many excellent farces, departed from the beaten track in "Old Jig," the "crook play," which is being presented with great success at the Palace Pier, Brighton. The audience is held in doubt until the very last as to who is the daring thief who carried out a daring robbery. In the end the scheming swell cracksman, who throws dust in the eyes of everyone, is naturally at last run to earth. Mr. George Howard plays Sir Anthony Crawford ("Old Jig") with remarkable ability, Geoff, his son, being capitally presented in free, natural style by Mr. E. Scott-Gatty, while the part of the humorous Irish butler created roars of laughter in the hands of Mr. Will Smith. Nothing could exceed the fresh breeziness of Mr. Ernest Hollway as Capt. Tallboys and the real thief was cleverly represented by Mr. Ralph Tremain. Miss Esther McPherson shines as Geoff Crawford's fiancée.

Mrs. Patrick Campbell at Bath.

To-day (Wednesday) Mrs. Patrick Campbell and her company are paying a flying visit to the Theatre Royal, Bath, and playing "Hedda Gabler" at a matinée. This is the first occasion that the famous actress has visited Bath, and her appearance on the boards of this old dramatic stage is creating much interest locally.

The Actors' Club will hold a whist drive at their present premises, 40, Whitfield-street, Goodge-street, W.1, at 7.30 p.m. on Thursday, Oct. 5. Tickets, 1s. each, may be obtained of the secretary or any member of the Board, or of Mr. Steff at the Actors' Association Offices, 79, St. Martin's-lane.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR

LIONEL FALKMAN.

Lionel Falkman first saw the light of day at Port Talbot in the year 1892, and commenced learning at the age of eight, being

[Photo, Sargent, Cardiff.
LIONEL FALKMAN.

a pupil of Kalman Ronay and Professor Leopold Auer. When still very young, he entered with success various competitions, winning first prize each time, and when fifteen won the junior and senior competitions at the Welsh National Eisteddfod. He left soon after for London, and became first violin with the New Symphony Orchestra under Landon Ronald, and in the Royal Opera, Covent Garden, under Richter, also in the Beecham and Royal Philharmonic Society's Orchestras, he being then only sixteen years old. Later he toured for two seasons with Madam Anna Pavlova as principal violin. Four years later Mr. Falkman founded the Newport College of Music, and was at the same time musical director of the Lyceum Theatre, Newport, but resigned in 1915 to take over the musical directorship at the Vaudeville, Reading, where he remained until Christmas, 1921, returning to Wales to open the Capitol Super-Cinema, Cardiff (the leading Cinema in Wales), of which house he is musical director. He is also musical adviser, director, &c., for Messrs. Tilney's Kinemas, Ltd.

Mr. Falkman is giving a series of Sunday orchestral concerts at the Capitol, which were started on September 17, and will be continued throughout the season. He will have under his baton a symphony orchestra of forty performers, and the best London artists will contribute to the programme.

He is an original member of the Philharmonic String Quartette, and principal violin of the Welsh National Orchestra.

In 1914 Mr. Falkman introduced to England the Bleyle Violin Concerto, which he played with Sir Dan Godfrey at the Winter Gardens, Bournemouth, and later with the Queen's Hall Orchestra at the Welsh Festival.

LONDON AMATEUR MUSICIANS.

Under the secretarial direction of W. R. Darwall, 42, Kingsway, W.C., and under the vice-presidency of Sir Frederick Bridge, Sir Henry Wood, Dr. Vaughan Williams, Mr. Percy Pitt, Mr. Robert Radford, and others, a purely amateur orchestra is being formed, differing from similar organisations inasmuch as it is intended not to engage professional help for the concert performances promised this winter.

Already seventy odd strong, Mr. Wynn Reeves is the conductor, and his experience is very considerable, both with Carl Rosa and Beecham Opera, apart from the London Symphony Orchestra.

Probably star soloists will be introduced, but this is a venture to be encouraged, for the true amateur—not the pseudo-amateur—is a boon to the professional man and musical art. His skill as an executant must be admired, without envy or regret, by all who are interested in the true purpose of music, educationally and recreatively.

STROLLING PLAYERS A.O.S.

Under the directorship of Mr. Joseph Ivimey, the Strolling Players Orchestra has rapidly improved its position among the amateur orchestras of London, which are admitted by those competent to judge to be the best in existence. Apart from the pleasure it affords to the performing members, such an orchestra is a valuable aid to the education of the musical public, of which the cultivated amateur is an essential part.

The orchestra is now the largest of its kind in England, if not in Europe, and the subscription list is favoured by many names of old subscribers and an encouraging number of new ones.

The prospectus for the forty-first season (1922-23) has just been issued, and concerts are announced to be given at Queen's Hall on the evenings of Thursday, Dec. 14, Thursday, March 1, 1923, and Thursday, April 19.

There are still a few vacanices in the orchestra, and those wishing to apply for membership are invited to write for particulars to Mr. H. Duthie, Hon. Secretary, 61a, Holland Park, W.

MISS ENA RIESS AS PORTIA.

In our notice last week of "The Merchant of Venice" at Brighton we said: "Portia was just the sweet, perfect woman we have ever pictured her, and her songs, 'Tell Me Where is Fancy Bred,' 'I Pray You Tarry,' and others were imbued with soulful intensity." The clever interpreter of this character was Miss Ena Riess, whose name was unfortunately omitted in the body of our notice. Miss Riess, it will be recalled, made a great success in the title-rôle of "The Gipsy Princess" at the Strand Theatre last year, and her delightful singing and acting in Adrian Beecham's new opera should greatly enhance her reputation.

CONCERTS OF THE WEEK.

THE "PROMS."

"Parsifal," in concert version, is not a novelty, and is, too, a somewhat sombre subject—hence scarcely the packed Wagner audience usual on Monday night, the 18th, Sir Henry Wood, very much at home in the score, and his fine body of players equally so, had capable soloists programmed in Miss Rose Myrtil, Mr. Norman Allin, Mr. Herbert Heyner, and Mr. John Coates. No more sincere artist is now before the public than this well-known tenor. Mr. Montague Phillips was down as conducting his "Heroic" overture and Entr'acte and Valse (Coppelia), by Delibes.

Tuesday's varied programme opened with "Dornröschen," by Humperdinck, and a finely orchestrated cradle-song, by Rimsky-Korsakov. Other items were, "Thus Spake Zarathustra," representative of the art of Strauss, and the "Deux Portraits," by Béla Bartók; Sullivan's "Graceful Dance" ("Henry VIII."), making a finale suggestive of joyous Old England. Miss Clara Butterworth needs no introduction to these audiences, and with Mr. Montague F. Phillips conducting his own work, "The Song of Rosamund," her successful appearance was assured.

Mr. Ben Morgan sang "O Paradise," his voice telling well; but the work of the evening, by which Sir Henry J. Wood enhanced his reputation considerably, was the concerto in F Minor for Pianoforte and Orchestra, by Glazounov. M. Leff Povishnoff was the soloist, and he developed a masculinity and strength not always associated with his facile style. The whole work is full of fine ideas, and the performance developed the best work from all concerned—the effectiveness throughout was never in doubt—and the rather smaller house than usual were well repaid. An encore followed, and this work should be heard again under similar auspices.

Smetana, Bantock, Liszt, Parry, Tchaikowski, de Sabata, and Ed. German made a happy selection for Wednesday, with Miss Margaret Balfour and Mr. Herbert Eisdell as vocalists. M. Mitja Nikisch, as solo pianist, emphasised all his previous success, but he should guard against an odd mannerism at the keyboard. His next appearance is likely to draw a big house.

Thursday found Wagner, Ravel, Brahms, Turina, Liszt, Holst (who was programmed as conducting his own work), and Borodin, supplying the orchestral works, and in the Concerto in D Miss Daisy Kennedy played with first-rate musicianship and technique, together with full, if not always exquisite tones. Her reception was a fine tribute to her ability. Miss Molly O'Callagher proved very successful in winning applause with "Caro Mio Ben," and "Largo al Factotum" is a certain success when sung by M. Duih Gilly. He had a first-class performance of Ravel's "La Valse," a marvellous piece of composition and a study in rhythm and melody.

On Friday a big house enjoyed Schumann, Bach, Purcell, Mozart, Beethoven, and Bennett, and throughout the instrumental work was of the highest class. Miss Myra Hess played with a charm and insight that permits of the pleasant compliment of suggesting that she holds the position of our greatest lady pianist. Miss Carmen Hill made her effects as surely as ever, and Mr. Norman Allin was as resonant as could be desired in the upper register.

Saturday's programme, with its mixture of popularity and classicism, drew well, and the soloists, Miss Louise Dale—charming in manner as in voice—Mr. Herbert Heyner, and Signor Francesco Ticciati, need no special notice as assured successes.

LEAGUE OF BRITISH ARTISTS.

The fifty-eighth League of British Artists' programme, at Steinway Hall, continued the traditions of previous standards under the direction of Mr. J. Hedley Drummond. Miss Beatrice Rose was musical director, and at the piano Miss Jeanette Parker and Mr. Spencer Shaw officiated with accustomed style throughout the long programme of songs, recitations, dances, duets, and instrumental solos, contributed by Mesdames May Dine, Melina Calverley, Eileen Plant, Hilda Green, Gladys Robinson, Eileen Winterton, and Messrs. John Shapland, Edwin H. Reach, G. Winter Coppin, Hamilton Reid, and Harry Spencer.

With organ accompaniment, Miss Claire James played with considerable assurance and efficiency Greig's A Minor Concerto, written for piano and orchestra; and Miss Mary Crossley proved very popular with the fairly packed house. Both these artists may well follow their efforts to a greater measure of success in due course, and Mr. Reach may be congratulated on his light tenor voice—especially effective in softer passages.

Mr. H. Scull presided at the organ in an altogether effective manner.

HALLE CONCERTS.

The sixty-fifth season finds the Hallé Concerts Society ambitious as ever, and, probably unique amongst many societies dealing in serious musical enterprise, having "made ends meet," despite the difficulties of last season. Manchester has every reason to be proud as being almost the hub on which musical England turns. All this does credit to Messrs. Forsyth Bros., the fine list of guarantors, the secretary, Miss O. E. Baguley, apart from the Rt. Hon. the Earl of Balfour, K.G., Messrs. C. G. R. Abbott, E. W. Gromme, Dr. A. E. Barclay, Dr. Adolph Brodsky, and that brilliant and still young conductor, Mr. Hamilton Harty.

Apart from the Hallé Orchestra—one of the finest in the world—there is the Hallé Chorus, trained by Mr. R. H. Wilson, Mus. Bac., Oxon, and, although the vocalists are not such strong names as the instrumentalists, it is a fine array of soloists appearing in the engagements list.

Sir Thomas Beecham conducts on March 15, and his only musical appearance this season at the Hallé Concerts is sure to create a great interest, apart from collaborating with Mr. Hamilton Harty on Good Friday, March 30. Mesdames Agnes Nicholls, Maggie Teyte, Florence Austral, Isobel McLaren, Guilhermina Suggia, and Messrs. Lamond, Pounshnoff, Busoni, Frederick Dawson, are the outstanding names of the artists specially engaged in various capacities, respectively vocal and instrumental.

THE BRASS BAND FESTIVAL.

Hubert Bath's "Freedom."

An extraordinary crowd of enthusiasts, and a very considerable following of the public in the general sense of the word, gathered on Saturday at the Crystal Palace, keenly following the several contests in this festival of purely "Brass" combinations. The Concert Room, where the Championship was contested, was overflowingly filled—indeed, complaints were heard anent issuing tickets when standing room was practically unobtainable, during the afternoon.

The Horwich R.M.I. succeeded in "lifting the Trophy," and St. Hilda, last year's champions, were not in the first three. The champions were conducted by Mr. J. A. Greenwood.

Mr. Hubert Bath, having composed the Test Piece, a Brass Band Symphony, his appearance at the evening concert brought a fine ovation. This composition, though full of technical difficulties, is also full of liberty, as behoves the title, "Freedom," but it still leaves the brass band a good deal where it was by comparison with the modern orchestra or military band. Probably, with a further ambitious experiment or two, the "brass" movement will really "grow up" from a musicianly standard which is wonderfully fine, but at present rather lacking in the intellectual grandeur of other combinations.

The evening concert drew one of the largest audiences imaginable, and, a telegram of loyal sentiment having been sent to His Majesty the King, Mr. J. H. Iles had the satisfaction of reading a gracious reply and calling for three cheers of loyal greeting. The best items and calling for the greatest applause were those contributed by Black Dyke Mills, Wingates Temperance (a very fine performance of "William Tell" selection), Foden's Motor Works, and St. Hilda Colliery, who gave another very notable performance of last year's test piece. Excellent though the work of the drummer proved, somehow one prefers the brass festival to be devoted to brass in its various possible developments, or with nothing beyond the roll of the tympani. All considered, the massed bands kept remarkably well together, but the Prelude in C sharp Minor (Rachmaninoff) was so badly conducted that anything of its real possibilities was quite lacking. Nevertheless the occasion emphasised the openings for transcriptions of Bach Fugues and other works, and may well attract the attenton of Sir Henry Wood, Sir George Hentschel, Sir Landon Ronald, or one of our eminent masters of the baton.

The exceedingly fine organ recital preluding the concert occasioned the greatest credit to Mr. Francis W. Sutton, a young organist who may well obtain distinction. His work at the Crystal Palace is due to discernment on the part of the musical director of the popular resort.

One of the official adjudicators at the Crystal Palace contests last Saturday was Mr. Slevin, Feldman's general manager.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

I am hearing excellent accounts all the way round of the new stage scenery of "The Ring," by my old friend Oliver P. Bernard. His ideas—and he always did have a few!—appear to have fructified quite successfully by his experiments with the opening season of the British National Opera Company at Bristol. And, now that someone has attempted to break away from tradition in re-thinking in an up-to-date manner what Wagner might have suggested and done to improve his own stage productions, who is going to be brave enough to re-score the Beethoven symphonies and such-like works of the classic variety in an up-to-date and palatable manner suitable to the present generation? This sounds something like impertinence and desecration, but actually it is not. I do not suggest or mean any alteration in the music or the harmonic foundations as they stand. I suggest that, for a start, all the brass parts should be treated in a far freer manner, and what is technically called "thickened out." Beethoven had, in his time, to contend with brass instruments (with the exception of the trombones) which could only play what are known as the "open notes" of the instrument. Consequently, in some of the symphonies, at the climaxes, one hears a trumpet note or a horn note protruding in a manner which is obviously forced and would never be used in that particular manner by any modern writer who is not yet beyond writing an actual melody for either of these instruments instead of "fanfare" notes, which is what Beethoven was, unfortunately, obliged to do. It would certainly take some courage to stand up against the purists and modernise, always with the spirit and intention of the Master in one's mind, some of what are not orchestrations but mere arrangements from a piano sketch. There, now, I've said it, and I will not go back on it either! In other words, I do not believe that Beethoven always and genuinely "thought orchestrally" as regards his tone colour or when he was devising his themes for his symphonies.

* * *

Some of the inhabitants of the Midland and Northern cities seem to be slightly perturbed to know whether their own particular city can be adjudged as musical or not. It seems a little futile to me to bother about, but, apparently, from some correspondence I have been reading in some of the local Northern papers, it appears to be of some local importance, and therefore worthy of notice. What possible status can be brought forward to prove that any city as a social entity can or cannot be designated as "musical"? If, for instance, the people of the provincial cities cannot afford to attend an expensively seated classical concert with big stars of the musical firmament, but can only afford to attend their local music hall, they may find three or four thoroughly good "musical turns" with some classic and semi-classic music which will be applauded more demonstratively than the usual "comic."

* * *

Because the great democratic public do not flock to a big classical concert or patronise an operatic production is not to set them down as "unmusical." Apparently some of the correspondents who have been expressing their feelings in ink in the local papers are under the impression that an individual is not musical unless he or she applauds and appreciates something from the classics or the latest moderns. This is just the type of person who, in their youth, think that Rubenstein's "Melody in F" is perfectly wonderful—as it really is—and are genuinely touched and impressed by it. But when they get out of that callow period of life and find on growing up that "the common herd" have by progress arrived at a state of musical appreciation also of Rubenstein's "Melody in F," they are a little annoyed, and in a blasé sort of way do not care to be associated with such folk. As soon as these "common folk" acquire the taste they relegate such a piece into the waste-paper basket of "pot-boilers." The same sentiment attaches to such a piece as Tschaikowski's "1812 Overture." These so-called music enthusiasts turn their crotchety noses towards the sky at such music because they themselves were thoroughly enjoying the music at a past and superior period when these common folk were not quite educated up to the enjoyment of such things. I, personally, cannot stick such snobbery, for that is all it amounts to. I have had the privilege, as a musician and a human, social being, of mixing and moving amongst some of the big Northern and Midland musical crowds consisting of individuals, male and female, who have come to a show thoroughly to enjoy the music for the music's sake and for no other reason. The time has now come when all this snobbish nonsense should be dispensed with.

* * *

I wonder how many people have had the opportunity of facing a comparatively great multitude of forty thousand people all at once and being presented to them, as was my experience last Saturday at the Crystal Palace at the great annual brass band festival and contest for the championship of Great Britain and the Empire? What a sensation and what an experience! Ill and exhausted as I was feeling, the thrill of it made me feel better. The actual judging was not nearly as difficult as I thought it was going to be, thinking of my experiences last year when I was one of the adjudicators for Mr. Cyril Jenkins' piece, "Life Divine." The heat in the hall itself was not quite so intense, although the atmosphere where I was locked up, fairly close to ceiling, with my dear old friend Manuel Bilton, of the Horse Guards, and Lieutenant Hoby, of the Marines, was pretty thick as the afternoon wore on.

* * *

The feelings of a composer when he actually hears his "tune" come into life and being for the first time are curious. When that first chord rang out from the first band I hardly knew how to contain myself. It is an entirely different sensation to that of facing an orchestra and conducting them in one's own piece. In this circumstance one is out of sight and almost out of mind. There is just the heat, the smell, and the great murmur of the thousands below in the great hall—the feeling which is at once communicated to you is of the intense excitement of the mass awaiting with the keenness of a football crowd to see and hear the competition start, and eager to applaud their own particular favourites. After the first few chords and passages one soon settles down to the fact that you have to judge; that this first band (and goodness only knows how the luck of the ballot for position is hated by the first band which is unlucky enough to be first in order of playing is cursed!) is in reality setting the standard for all the rest, either a low one or a high one.

* * *

The very first band was good, but, there were others to follow. When band Number Eight in the order of playing came along and rattled off their opening passages I "sat up." We all "sat up" and "took notice." As they went on we were nearly prevented from making our judges' notes by the performance. When it got to the final movement, which is a "bit of a ——"—well, you will know what I mean—and we heard these chaps rattling and spinning along at a pace quicker than any other band so far and keeping it up and, also, articulating the notes as near as perfect to that which I ever hoped to hear, all our minds were more or less made up to that point of the proceedings. I thought to myself, "That's St. Hilda's Colliery." But no; it was, to my own great surprise and, I think, to the surprise of everyone concerned, it was not. It was the Horwich Railway Men's Institute Band, and their conductor, Mr. J. Greenwood, is to be congratulated on his fine conception of the piece, which was the nearest to my own conception. But I must not forget to pay a very big tribute to Mr. W. Haliwell for his wonderful work with the other three bands who came along next in order of merit. In any case the first ten bands were worth all the strain of writing a piece of music for.

* * *

I had the pleasure of conducting the winning band in my piece at the National Sunday League's concert on Sunday night. The men responded admirably to my direction. I can say that it is no mean ordeal for a band suddenly to be confronted by the composer of a piece which they have been accustomed to playing in a certain manner under their conductor or trainer. I, however, remembered their rendering of the day before and endeavoured to keep as far as possible to that. In addressing the audience afterwards I told them of the interview I had with a newspaper man as to my writing a symphony for a brass band instead of an ordinary orchestral combination. One of my reasons was that whereas some gentlemen like Beethoven, Mozart, Schubert and Elgar had already written symphonies for the orchestra, nobody had written one for a brass band. I, therefore, wished to be that first "nobody"!

* * *

In any case the experiment was well worth trying, and I can say with complete confidence that all my "effects" came off in the manner which I intended. In particular the muted effects in the second movement, which were somewhat of a novelty for a brass band contest, were fully justified, and I hope will convince those who are responsible for the specification and make-up of the brass band world that further latitude might be granted to composers who write specially for the contests, so that the slur which has been cast over brass bands by some musicians—that there is a lack of variety of tone-colour, and that one's ideas must be cramped by the limitations of compass, etc.—may be removed.

* * *

I see that young Adrian Beecham's operatic effort on the subject of the "Merchant of Venice" has been produced at last. I had the privilege last year of seeing some of the score—indeed, of reducing some of it from the orchestral score to the pianoforte arrangement of the vocal score. I then considered it to be a remarkable achievement on the part of a young man, but, having had the opportunity of actually hearing his orchestration with the voices in a real theatre, he will be able to hear some of his miscalculations in balance, and will in future avoid the extremes of compass which he had employed some of the wood-wind instruments with.

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CONCERT PARTIES AT WORK.

The Whimsicals.

Under the direction of Mr. Fred B. Wilton, the Whimsicals gave their final night of the season at the Congregational Hall, Fulham, on Wednesday, the 20th inst. The members of the company have good voices, and the humour is clean and full of go. The concerted number, "Mister What's-is Name," at once secured the favour of the audience. Robert Berkeley made good in "The World's All Right" and "Burglar Bill," a capital piece of character acting; Miss Ruby Sadler and F. E. Wilton scored in an "operatic outburst"; Miss Phyllis Gilbert, who has a fine voice, followed with "Sheik of Araby," and as an encore, "Drifting." The Irish oddity, "Delaney's Donkey," by a quartette, was highly appreciated, as was "Bill's Asthma," an excellent number. Fred E. Wilton highly pleased the audience with "The Poet" and "Our House." The company made an all-round success of "A Proposal Under Difficulties." Miss Ruby Sadler, besides having a first-class voice, is successful in character parts, as illustrated in the variations in "Ma Chérie" and "Neighbours." The second part opened with "Here We Are Again" and "Do You Want Any Dirty Work Done?" Leon Henry, who presided at the piano all the evening, also contributed two songs, "Wedding Presents" and "I've Bought a Little Cottage"; Miss Ruby Sadler and Rob. Berkeley have a pleasing duet, "We Must Do As Lovers Do"; Maurice Hurling is clever in his ventriloquial vagaries, with his figure of "Whimsical Jim." The programme concluded with a "Modern Song Demonstration," introducing the "Whimsicals, 1922," medley, by the entire strength of the party.

The Rogues.

Mr. Horace Rose brought his season at the Spring Gardens, Norwich, to a close with the Rogues, a thoroughly efficient and clever concert party, under the direction of Fred Roper and Bart Brady. The latter scored heavily throughout the evening in a variety of rôles. Lillie Selden made a decided hit with her violin playing, and the vocal part of the entertainment was well sustained by Jack Leonard, Rosa Stoakes, Peggy French, and Fred Roper.

The Anglo-Indians.

Once more this favourite concert party have visited Weymouth, and have been well supported. Mr. Jimmie Watson is a first-rate comedian. Mr. Bruce Cooper is a capital dancer. Miss Denna Gordon gives a delightful rendering of well-known ballads. Miss Marie Fisher is an accomplished violinist, Mr. Will Henry a robust baritone, Miss Effie Pattie a chic comedienne, and Miss Ivy Johnson a sympathetic accompanist.

Miss Carrie Tubb to Visit Deal.

What is regarded as a great musical event in the district is the prospective visit of Miss Carrie Tubb, the famous soprano, to the Theatre Royal, Deal, next month, when she will sing on behalf of the Y.W.C.A. Miss Thelma Dandridge, A.R.C.M., 'cello leader of Cambridge University Orchestra, and Mr. Harry Kemp, baritone, will appear with Miss Tubb.

CONCERT PARTIES ON TOUR.

A LA CARTE.—Felixstowe (season).
A LA MODE.—Sept. 25, Pavilion, Seaforth.
ARABIA.—Sept. 25, Pier, Deal.
BAG O' TRICKS.—Victoria Gdns., Dovercourt (season).
BARGAINS, THE.—Pav., Cleethorpes (season).
BLUE BIRDS, THE.—Pier, Bognor (season).
BOHEMES.—Sept. 25, Pavilion, Clevelys.
BRIC-A-BRACS.—Pier, Exmouth (season).
BRILLIANTS.—New Pav., Eastbourne (season).
BRITANNICS.—Victoria Hall, Saltburn (season).
BUSYBODIES.—Cosy Corner, Dovercourt (season).
CIGARETTES.—Lounge, Bridlington (season).
COMEDY.—Sept. 25, Co-op. Hall, Bingley.
CO-OPTIMISTS.—Sept. 25, Hip., Brighton.
CRITERIONS.—Sept. 25, King's Hall, Herne Bay.
ECSTACY.—Sept. 25, De Valence Gardens, Tenby.
FANCY FAIR.—Sept. 25, King's Hall, Herne Bay.
FIDDLE-DE-DEE.—Sept. 25, Lyric, Hull.
FOLLIES.—Sept. 25, D. P., Eastbourne.
FRILLS AND FLOUNCES.—Sept. 25, Pier, Plymouth.
GAY GONDOLIERS.—Sept. 25, Grand, Walsall.
GEORGIA MINSTRELS.—Sept. 25, Playhouse, Llanbilleth.
GOSSIPS, THE.—Bandstand, Sheerness (season).
IDEALS, THE.—Sept. 25, Roath Park Pav., Cardiff.
JOLLY OPTIMISTS.—Peterborough (season).
JOVIAL JESTERS.—Alhambra, Rhyl (season).
JOY.—Sept. 25, Leyton.
KISMETS, THE.—Sept. 25, Pav., Selsey.
LEADSWINGERS.—King's Palace, Whitstable (season).
LIVE WIRES.—Sept. 25, New, Tonbridge.
MERIONS, THE.—Sept. 25, Scarborough.
MEXICANS.—Sept. 25, Victoria Hall, Keswick.
MOONSTONES.—Pav., Bexhill (season).
NAP.—Sept. 25, Emp., Wilnecote.
NEW CADETS.—Sept. 25, Pal., Douglas.
NOVELTY.—Sept. 25, Stowhill Pav., Newport.
ODDS AND ENDS.—Sept. 25, Palace, Trowbridge.
ORANGE CLUB.—Sept. 25, Palace, Bridgwater.
PAN.—Sept. 25, Leas Pav., Folkestone.
PEACHES.—Sept. 25, Anglesea Palace, Burton-on-Trent.
PLAYMAKERS, THE.—Sept. 25, Alex. Gardens, Weymouth.
POPPIES.—Bexhill (season).
PRO RATA.—Sept. 25, Bohemia, Broadstairs.
PUNCH.—Sept. 25, East Ham.
PUNCH BOWL.—Sept. 25, Coronation P., Leyton.
QUAINTESQUES.—Rhyl (season).
REVELRY.—Kingston-on-Thames (season).
RHAPSODIES.—Sept. 25, Pav., High Wycombe.
ROGUES.—Sept. 25, Whitley Bay.
ROVERS, THE.—Sept. 25, Hip., Ashford.
SCOTTISH DONS.—Sept. 25, Assembly R., Chester.
SEVEN NEW STYLES.—Sept. 25, Hippo., Stratford-on-Avon.
SEVEN NOBODIES.—Sept. 25, W. G., Waterloo, Liverpool.
SUNBEAMS.—Victoria Pier, Cowes (season).
SUPREMACY.—Sept. 25, Palace, Pembroke Dock.
TIP-TOP.—W.G., Blackpool (season).
TONE.—Sept. 25, Pier, St. Annes.
TONICS.—Victoria Pier, Blackpool (season).
VAGABONDS, THE.—Sept. 25, Rusholme Pavilion, Manchester.
VARIETY.—Sept. 25, Stafford (2), Leeds.

LATEST FROM THE MUSIC HOUSES.

[Below we give a list, with brief details, of the latest novelties issued by the leading music publishers (alphabetically arranged).]

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Intermezzo in C (organ), H. D. Wetton.

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A. WEEKES AND CO.

"Vocal Exercises" (for teaching staff-reading in singing classes), E. D. Rendall.

"The Very First Duets" (pianoforte), Susan Forde.

"Outdoors in Summertime" (10 easy pieces and two easy duets for the piano), M. I. Craigen.

"Dream-Tide" (pianoforte), Geo. F. Tomlinson.

"Ocean Sorcery" (pianoforte), H. V. Jervis-Read.

"Three Impressions" (pianoforte), H. V. Jervis-Read.

SIR CHARLES SANTLEY.

Death of the Famous Vocalist.

One of the best-known and most distinguished singers of English ballad and operatic music has been removed from our midst by the death on Thursday night of Sir Charles Santley at the age of 88. His genius was such that he could with ease run up the whole gamut of emotional expression, while his remarkably distinct enunciation and power of varying the tone-colour were among his many technical merits. In his rendering of songs there was the dramatic touch, which gave great effect both to the melody and the words.

Born at Liverpool on Feb. 28, 1834, Charles Santley, who was the son of William Santley, a music teacher, was a chorister in early life, and after appearing as an amateur he went to Milan to have his beautiful baritone voice trained. He made his début as the doctor in "La Traviata" at Pavia, and on returning to England in October, 1857, pursued his studies under Manuel Garcia. His first appearance before an English audience was at St. Martin's Hall (long since closed) on Nov. 16, 1857, when he sang the part of Adam in "The Creation"; his next appearances were at the Crystal Palace and at the Sacred Harmonic Society's concert in March, 1858, he undertook the part of Elijah, with which he was afterwards so closely associated.

It was at Covent Garden that he made his first appearance on the English stage, taking the rôle, as a member of the Pyne and Harrison Opera Co., of Hoel in "Dinorah" in September, 1859. Then followed successful appearances in many operatic and other productions. In 1870 he gave up temporarily Italian opera, and sang at the old Gaiety Theatre under the management of John Hollingshead as Zampa, Peter the Shipwright, and Fra Diavolo. The following year he made a very successful tour through America in opera and concerts. In 1876 Santley joined the Carl Rosa Co. at the Lyceum Theatre, repeating his memorable performance of the Flying Dutchman in English.

After his first appearance at the Birmingham Festival in 1861 he was much in request at the various autumnal festivals; and he sang for the first time at the Three Choir meetings at Worcester in 1863. From about this period his position in oratorio and concert work grew more and more important, and his fame as a vocalist of rare ability became established. Among his most notable performances was that of the "Erl King" (which he always sang in English), Hatton's well-known "To Anthea," and Handel's "O, Ruddier Than the Cherry." Among the oratorios in which he made the greatest impression, apart from "Elijah," may be mentioned "The Redemption" and "The Spectre's Bride."

He received the honour of Knighthood in 1907, on May 1 of which year the jubilee of his artistic career was celebrated by a memorable concert at the Albert Hall, when he appeared with many eminent musical artists. In the intervals of a wonderfully successful and busy career he found time to compose several works for the service of the Roman Catholic Church (which he joined about 1880).

In February, 1915, when in his 81st year, Sir Charles emerged temporarily from his retirement to sing at a concert given at the Mansion House in aid of the Belgian Refugees' Fund. He married, first, in 1859, a grand-daughter of Charles Kemble, and second, in 1884, Elizabeth, daughter of George Rose-Innes, and he leaves one daughter, the Hon. Mrs. R. H. Lyttelton. He published twenty years ago an amusing and interesting volume of reminiscences, entitled "Student and Singer."

Sir Charles retained all his faculties to the last, and even as late as Thursday was able to receive in his room one of his oldest friends. He had enjoyed the best of health for the greater part of his long life, but eighteen months ago he underwent a severe internal operation, from which he made what was regarded as a wonderful recovery.

The remains of the late Sir Charles Santley were interred at Kensal Green Cemetery on Tuesday.

The burial was preceded by a funeral service at the Church of Our Lady, Grove-road, St John's Wood, at 11 o'clock yesterday morning. Many very beautiful wreaths and other emblems, including a magnificent floral crown, were sent by members of the family, musical societies, and personal friends. Bishop Butt represented the Cardinal Archbishop of Westminster at the funeral service, which took the form of a Requiem Mass. Father Casserly was the celebrant, Father Gerald Mason the deacon, and Father E. Garrida the sub-deacon.

The chief mourners included Mr. Michael Santley, Mrs. Meiggs (daughter), Mrs. Humphrey Matthews, and Mr. and Mrs. Robert Lyttelton. Among the general congregation were Mme. Albani, Miss Ada Crossley, Sir Frederick Cowen, Lieut.-Col. J. Mackenzie Rogan (representing the Savage Club), Canon Norris (of Barking), Lord William Nevill, Lady Weaver (Miss Kathleen Purcell), Captain George B. Yeoman, Mr. Herbert Sims Reeves, Dr. P. C. Buck (with many other representatives of the Royal College of Music), Mr. Isaac Seaman, Sir C. Villiers Stanford, Dr. Aitkin (representing the Society of English Singers), Mr. Arthur Thompson, Mr. Hugo Young, K.C., Signor Bozzelli, Mr. Walter Morrow (Collector of the Royal Society of Musicians of England), Mme. Lilian Behrens, Mr. J. Levien (representing the Royal Philharmonic Society), and a large company of ladies and gentlemen connected with various musical organisations.

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WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

JAMES ROGERS.

James Rogers, scenic artist, was born at Church-street, Westminster, on June 7, 1847, and educated at Gower-street University and Calais. He was apprenticed to John O'Connor, R.I., at the Haymarket Theatre, in 1863, and obtained his first engagement with William Calcott. He is the eldest son of James Rogers, comedian, of the Strand Theatre, who died April 15, 1863. During his apprenticeship he became acquainted with Richard Douglas—a pupil of Telbin's—Frederick Fenton, Tom and Harry Hall, and Arthur Henderson. Millais was a frequent visitor to the painting-room.

It was on the first ballet produced at the old Alhambra that James Rogers started with W. J. Calcott, although he was for a long time with Albert Calcott, who was then painting at Cremorne for the ballets of "Black Crook," "Voyage to the Moon," &c., as also with James and Thorne at the Vaudeville. Some names associated with those Cremorne days were William Leitch, Tom Gray, the figure painter, W. Broadfoot, and Richard Messeder.

In 1879 we find him painting scenery for "La Voyage en Chine," in which Beerbohm Tree made his first appearance at the old Garrick Theatre, Whitechapel. He was for 10 years at the R.A. Theatre, Woolwich, painted for and at Olympia for Kiralfy's productions of "Venice," "Constantinople," and other spectacles.

In 1896 he executed the work for the Ripon historical pageant, and in 1910 Sir F. R. Benson's army pageant at Fulham Palace. Since 1912 he has confined himself exclusively to the film studios, and can tell many a story of the last 10 years' advancement in this important branch of the entertainment world. Like a lot of other artists, actors, and actresses, his hobby is gardening, his recreation, long country walks; and although he is now 75 he is still hale and hearty.

SCENIC GOSSIP.

By the courtesy of Mr. May, Secretary for Messrs. Harry and Sidney Burns, I was enabled to see R. W. Bergman's scenery, which was made by S. Freedman, and brought from New York for "Lawful Larceny," at the Savoy. There is much originality about it. Parts of it are painted with an aero-sprinkler, and gives the effect of a granite wallpaper. Another feature of the scene is a quick-change dressing-room, which is built between four flats on a 6ft. rostrum.

* * *

"Kid" Lewis opens at the Hippodrome, Woolwich, next Monday, with a revue in 14 scenes, entitled "Little Miss Sweetie." The whole of the scenery is made and painted by Mr. Arthur Pullinger and his assistants. A big "Fun City Fair" scene promises to be a startler.

* * *

"Nanook of the North," that wonderful picture, was ordered to Balmoral, and Loveday and Higson were entrusted with the building of a complete gilt proscenium, with panoramic scenic setting, lighting effects, and working curtains. The order was given Thursday, Sept. 21, and it was built, painted, and completed by 5.30, Friday, Sept. 22, and placed on rail 20 hours later. Quick work!

Cecil Cornforth, who designed and painted the scenery for "Tons of Money," has been busy on work for Blackpool.

* * *

W. Arthur and Fred Le Maistre did the scenery for "Double—or Quit!" and they are busy on three sets for "The Balance."

* * *

The big Court Scene in this, which I hope to be able to describe shortly, promises to be a sensational piece of work. It is being executed entirely by Conrad Tritschler, who is always personal in his work.

* * *

Theodora Komisarjevski, who had no fewer than eight exhibits at the Theatre Exhibition, and has a theatre of his own—or one called after him—in Moscow, was responsible for designing the scenery for Ibsen's "John Gabriel Borkman" at the Everyman, and the setting for "La Cena della Beffe" (by S. Bendelli) for the Comedy, and also The Cursed Tower and Jerusalem scenes for "Judas Iscariot," besides various designs for "Shylock," "As You Like It," "Henry IV.," and for Alex. Aaronsohn's production of "The Torch," which was actually painted by Francis Bull and not by John Bull, as we inadvertently stated in our notice of "The Torch" last week. The scenery was made by Loveday and Higson. Francis also painted the scenery for "Zozo."

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THEATRICAL GOSSIP.

Two Theatres Sold—Drury Lane Balance Sheet—Sir Alfred Butt's New Partner—Hicks the Author.

Garrick Theatre Sold.

Seymour Hicks shortly brings to an end the run of "The Man in Dress Clothes" at the Garrick. The immediate tenant of the theatre is Mr. André Charlot, who will reproduce there "Dédé," after its short tour of the provinces.

But we are in a position to state that the head lease of this important theatre has recently been disposed of to a gentleman already deeply interested in the stage, especially in its quality of real estate.

It is an interesting fact that the Garrick was built out of a fortune made in the theatre by the late W. S. Gilbert, just as the Savoy was built by Mr. R. D'Oyly Carte with part of a fortune made out of Gilbert and Sullivan opera. So Edgar Bruce built the Prince's, now known as the Prince of Wales's Theatre, with money made by "The Colonel," and Henry J. Leslie built the Lyric Theatre with the aid of "Dorothy." The first tenant of the Garrick was Sir John Hare, who produced with the first of the so-called Problem plays, Sir Arthur Pinero's "Profligate." It was, at the time, looked upon as an ironical contrast, not to say a desecration, that Little Tich succeeded Sir John Hare as an attraction, when the actor, after an experience of varying fortune, decided to retire from management.

"Dédé" has enjoyed a long career of popularity in Paris. Its author is M. Willemetz; its composer, Christiné, who supplied Fragson with so many charming songs. The story is of a peculiarly Parisian character; Mr. Ronald Jeans must have had a very difficult task. There was a great desire to induce Chevalier to repeat here the performance which contributed so greatly to the success of "Dédé" in Paris. As an alternative Mr. Joe Coyne—so long absent from the West End stage—will be Mr. Charlot's leading man. In the company also are Miss Gertrude Lawrence and Mr. Guy Lefeuvre.

Late Sir Charles Santley.

Sir Charles Santley's death has induced messages of sympathy to his daughter, Miss Maude Santley, from Chaliapine, who describes Santley as "England's greatest lyric artist"; from Tetrazzini, who also speaks of him as "England's greatest artist," and from Titta Ruffo, who recalls him as "always one of my ideals."

When Charles Morton came over the bridge to establish a music hall on Canterbury lines at the West End he was anxious to have Sims Reeves contribute to his opening programme—but met with a curt refusal. Charles Santley came forward graciously and gracefully to fill the gap. It is curious to contrast the deplorable exhibition of Sims Reeves at the Empire in his last days with the dignified old age of the great baritone, just dead. Few of Santley's biographers have noted the fact that he played a season with Hollingshead at the Gaiety.

Playing Post.

Once more the West End theatres are playing post. "The Way of an Eagle" will be transferred from the Adelphi to the Aldwych on Monday, but it can only have a short run there, for "Tons of Money" is due a month hence—after 200 performances. Mr. Donald Calthorpe is looking for a smaller theatre in which to continue the run of "Double—or Quit."

Royalty Rulers.

Mr. Herbert Jay is only the tenant for a season of the Royalty, of which Mr. Frank Curzon and Mr. Dennis Eadie remain the responsible directors. By agreement of the three parties Mr. H. F. Maltby's play, "Mr. Budd of Kennington, S.E.," will be done on Tuesday evening, Oct. 3, with a cast including Miss Dorothy Rundle, Miss Helen Coram (daughter of the popular ventriloquist), Mr. Arthur Vezin, Mr. William Lugg, and Mr. Tubby Edlin, who is said to be extraordinarily good in a part for which the services of Mr. Nelson Keys were sought.

Deadhead for a Century.

In this week's interesting excerpts from the "Observer" of a hundred years ago there is recorded the sale of a New Renter's share in Drury Lane Theatre. It entitled the buyer to 1s. 3d. for every night of theatrical performance with a transferable admission to all performances, to any part of the theatre, before the curtain, for the term of 103 years, dating from Dec. 25, 1791.

English Plays in the States.

"Loyalties" was announced for production in New York on Monday night. "Secrets" and "Old Bill, M.P.," are shortly due. The "Dover Road" has just been withdrawn after 300 performances.

Making of a Dancer.

Miss Yvonne Daunt describes the methods of the school of dancing maintained at the Paris Opera. "Children," she says, "enter this school at the age of eight and stay there a year or more in each of the classes until they reach the class for premiere dancers, and, in rare instances, become 'etoiles.' All the dancers, from the smallest children upwards, have two hours' training—from 10 to 12 every morning. The classrooms have the same slant as the stage and a big mirror at the back. At ballet rehearsals the maitre de ballet stands in front of the dancers with a stick and gives the steps with his hands—he is like a man speaking to the deaf and dumb—making movements of marvellous quickness to mark the steps.

Pretty Mother, Pretty Daughter.

Of Miss Fanny Ward's daughter, who is about to marry Lord Plunket, Mr. T. P. O'Connor writes: "A daintier, sweeter, more modest figure of a girl I never saw—so youthful that it was hard to realise that she had married and was already a widow." She looked about eighteen! As a matter of fact she was only a year or two older.

"Ambrose Applejohn" Home Again.

"Lawful Larceny," which looked a week ago as though it were bracing up, has relapsed again. The Savoy is, accordingly, at the disposal of Mr. T. C. Dagnall, who will restore "Ambrose Applejohn's Adventure" to the active list on Monday, Oct. 2, not only with Sir Charles Hawtrey in his original character, but, with one exception, the whole of the Criterion company.

Mr. Dagnall has the Savoy for the better part of four months. The eventual course of the theatre has already been hinted at in these columns. Mr. Dagnall feels confident that "Ambrose Applejohn" will continue his adventure throughout that time, but he has many other projects for Sir Charles Hawtrey—a revival of "Jack Straw," and then a production of another play by the novel-writing clergyman who likes to be known as George A. Birmingham. This will be a kind of sequel to "General John Regan."

When "Mr. Garrick" is produced at the Court Theatre on Friday night it will be a much more elaborate affair than we saw in the provinces and the suburbs, although the company is practically the same, to wit, Mr. Gerald Lawrence as Garrick, Miss Madge Compton as Pamela, Mr. H. de Lange as Boswell, Mr. Roy Byford as Dr. Johnson, and Mr. Richard Andersan as Oliver Goldsmith. None of these literary persons, of course, appear in the version prepared by Tom Robertson for Sothern, and eventually used by Sir Charles Wyndham.

Mr. Louis Parker has applied his erudition to the composition of a little brochure on Chelsea in general, and Ranelagh in particular.

Phœnix Plans.

Here is the programe for the season of the Phœnix Society:—"The Jew of Malta," "The Alchemist," "'Tis Pity She's a Whore," and "The Faithful Shepherdess."

A Long Run.

"Loyalties" and "Shall We Join the Ladies?" will register their 250th performances at the St. Martin's Theatre on Thursday, Oct. 5. Thursday matinées will now be abandoned, and Saturday matinées resumed.

Bathos in Bed.

"Your recollections of Wills, the 'Bohemian'—I should say indolent and dirty—author of 'Charles I.,' writing in bed, reminds one," writes a correspondent, "of an earlier author of a 'Charles I.' done at the Lincoln's Inn Fields Theatre in 1737. Havard, according to Dr. Doran, had been commissioned by Giffard to write the piece. It was done to order and under constraint; for the patron locked up the poet in a garret, near Lincoln's Inn, during a certain number of hours, daily, from which he was not suffered to emerge till he had repeated, from behind the door, to Giffard, who was on the landing, a certain number of newly-written lines, till the whole was completed, when the poet was set free."

"Angel Faces" Home.

There has been an amusing attempt to surround the future of "Angel Face" with mystery. The fact is it replaces "Zozo," at the Strand Theatre, no later than October 10. "Angel Face," which was played for a year or more in New York, would seem to have a French origin, for the story is based on the custom of keeping the younger daughters of a family in reserve until the matrimonial arrangements of the elder sisters have been completed. Miss Winifred Barnes will make a welcome return to the West End. In the cast also are Miss Kate Phillips, Mr. John Humphries, Mr. Eric Blore, and Mr. George Gregory.

Menagerie Melodrama.

Mr. George Grossmith and Mr. J. E. Malone will follow the prevailing custom in respect to "The Cat and the Canary"—the "Bat"-like play from America which they are shortly to produce at the Shaftesbury. They will give it a trial trip at Portsmouth, beginning Monday, October 9.

Dagonet's Fortune.

According to the "Evening News," the disposition has been to extravagantly over-estimate the fortune of the late G. R. Sims. He has left his homes and their contents, and a life insurance policy for a considerable amount—but nothing like so much money as some have guessed. This seems strange, for, not so very long since, he remarked that, with the production of "The Lights of London," his income leapt from one thousand to many thousands a year—and that was long ago.

Another Theatre Sale.

One more important theatre is by way of changing hands, the Scala having been acquired by the London and Provincial Cinemagraph Company, of 199, Piccadilly.

New Home for "Double—or Quit."

Somewhat unexpectedly Mr. Donald Calthorpe is provided with a new home for "Double—or Quit." "I Serve" seems to have failed to attract at the Kingsway Theatre, where, accordingly, "Double—or Quit" will be reproduced on Monday next.

Mrs. Theodore Wright Dead.

Mrs. Theodore Wright, who died in a nursing home after a long illness, was an actress in her youth, but retired from the stage on her marriage. Then she came into vogue with Ibsen, and was in great demand in what were known, soon, as "Mrs. Theodore Wright parts." But she had not acted for ten years.

Williams's Wonderful Week.

"I have had a wonderful week," writes Bransby Williams from Swansea, where he has been playing "Oliver Twist" before vast, enthusiastic audiences. "I have addressed the local Rotary Club. Also, a boys' school and a girls' school; and founded prizes at both. I visited the gaol, where the prisoners were marshalled. I addressed, and entertained them. My reception I shall never forget. When they sang "Jesu, Lover of My Soul," I felt like breaking down. I am now busy on my preparations for my revival of "Hamlet," at the Prince of Wales's Theatre, Birmingham, next March."

Manager's Sudden Death.

Mr. Francis John Duguid, for some time manager of the Criterion Theatre, is dead—after a short, sharp illness, traceable to a wound in the throat incurred during the war.

Eva Carrington's Third Marriage.

For the third time, Miss Eva Carrington, who is spoken of as "one of the original Gibson Girls," whatever that may mean, has married, and, as Mrs. E. V. Tate, has already left for the West Indies. The son and successor of her first husband gave her away—he is sixteen. It was in 1906 that Eva Carrington, actually Evelyn Victoria Ann Chandler left the stage, to marry Lord de Clifford, killed in a motor accident three years later. She has only acted once since, with the Stock Exchange Amateur Dramatic Society. In 1913, Lady de Clifford married Mr. Arthur Stock, of Glennap Castle. He died of pneumonia in 1915. She has four children—two of each marriage.

Drury Lane Balance Sheet.

On Tuesday afternoon the twenty-fifth ordinary general meeting of shareholders in the Theatre Royal, Drury Lane, Ltd., is due. The report before us deals with the period beginning July 1, 1921. Old Drury closed on April 2, 1921—New Drury opened on April 20, 1922, so that there are only two months of income earning activity to be dealt with in alleviation of the year's expenses on profit and loss account, which amount to £22,690 3s. 4d. The balance brought forward from the last account was £23,778 16s. The balance carried forward to the next account is £1,088 12s. 8d. The reserve has diminished from £35,785 13s. 4d. to £2,790 15s. 8d. The cost of reconstruction proves to have been £100,979 8s. 3d., treated in its entirety as an asset. The directors express their satisfaction that the shareholders now possess one of the finest theatres in Europe. Lord Lurgan, the retiring director, offers himself for re-election.

A Question of Costume.

A correspondent draws our attention to the incongruity of Mr. Leon Quartermaine's appearance before the curtain after it has fallen on the last scene of "Secrets," at the Comedy Theatre. All the persons represented are attired in modern costume. The story, of course, is supposed to end in 1922, but Mr. Quartermaine takes his curtain as an exceedingly characteristic mid-Victorian. It may be pointed out that Mr. Quartermaine does not appear in the last scene—he is supposed to be lying in bed in the next room—even at the point o death. Probably he has not taken the trouble to change into pyjamas, but does his groaning in the costume he happens to be wearing at the time!

Charles I.

According to an erudite correspondent of the "Times," Charles I. drawled. So does Mr. Russell Thorndike at the Ambassadors.

PURELY PERSONAL.

Leslie Henson, it seems, lost no time in seeing "The Cabaret Girl."

Isolde, the dancer, secured the services of Alexis through the Ex-Officers' Employment Bureau. Within three months of engaging him as her dancing partner she married the young ex-Naval officer.

Lopokova will shortly dance at the Coliseum again.

Edyth Goodall is resting at her country home. But she is doing a one-act play for charity, at the St. George's Hall, Tottenham Court-road, on Oct. 4.

Albert Chevalier brings to the Brixton Theatre on Oct. 4 "A Fallen Star," the joint work of himself and Mr. Arthur Shirley. Mr. Chevalier introduces several characters, and, incidentally, an act of "The Fool's Revenge."

Barry O'Brien has a long tour booked for Miss Sara Allgood and company with "Mixed Marriage." It begins at the Theatre Royal, Stockport, on Monday.

Edith Evans has a large mail daily, inviting her to discuss the character of Kate in "I Serve." Miss Evans defends the maintenance of a rather common accent, declaring that Kate comes from a class that would not change.

Vera Lennox, who has made such a success in "The Cabaret Girl," is not yet nineteen.

Robert Loraine is one of the seekers for a West End Theatre. He has several plays in hand, not to mention his fixed determination to revive "Cyrano de Bergerac"—some time; somewhere.

Harold Garstin, composer of "The Island King," shortly to be produced at the Adelphi, is a pianist and composer of several concertos. He studied for several years under Humperdinck, from whom he acquired his knowledge of orchestration.

Dora Fellows Robinson reports a great revival of prosperity from the Theatre Royal, Worthing, of which she is now lessee.

Ivor Novello gave a party to his mother—Miss Clara Novello Davies—on the eve of her departure for New York on Saturday last. Among his guests were Miss Gladys Cooper, Miss Fay Compton, Miss Betty Chester, Miss Viola Tree, Miss Beatrice Lillie, Miss Josephine Trix, Miss Marie Novello, Mr. Leon Quartermaine, Mr. Bertie Meyer, Mr. Noel Coward, Mr. Eddy Marsh, Mr. Bobby Andrews, and Mr. Basil Rathbone.

Reinhardt is credited with the intention of producing at one of the Vienna churches Hugo Hofmannsteil's new mystery play, "The Great World Theatre." For this the permission of the Holy Father would have to be procured. It was not withheld in a similar instance at Salsburg.

Clemence Dane's play, "A Bill of Divorcement," has been played in Prague with a certain amount of success, and in spite of the fact that "the representative of Margaret Fairfield was short and stout; "that of the very modern Sidney Fairfield a healthy, typical Czech young woman with blooming rosy cheeks and yellow stockings!"

Edith Cole, who is Mrs. W. W. Kelly, has lately had a narrow escape from death by burning. She was cleaning gloves with petrol, and is suffering acutely from the injury to her hands.

Edna Best is appearing in "Quarantine," at the King's Theatre, Hammersmith, this week.

May Palgrave began at the Wimbledon Theatre on Monday a tour with "The Night of the Party," in which her late husband, Weedon Grossmith, proved so popular.

Eric Lewis, who plays the comic butler in "Double—or Quit" has now completed 40 years on the stage, and created 77 parts in London theatres. At the outset of his career he was a Polytechnic entertainer. Then he acted at the Haymarket. For some years he understudied George Grossmith at the Savoy.

Ena Grossmith seems to have made a great success in "Comin' Thro' the Rye"—her first appearance in an emotional part.

Franklyn Dyall had, after all, to join the cast of "Leatherface," Mr. William Stack having resigned his part. Mr. Dyall and his partner, Mr. Sidney Coltson, bring "Leatherface" to the Golders Green Hippodrome on Monday.

Haddon Cave has been engaged for the production of "Dédé."

Marie Horske has made such a hit in Louis Verneuil's play, "Carousel," that the dramatist has gone to Berlin to witness her one hundredth performance, and invited her to appear in his new play at the Theatre Antoine.

Somerset Maugham's comedy, "The Circle," has been translated into German and published. It is likely to be done immediately at the Berliner Theatre.

Clive Maskelyne has been showing illusions introduced by his father and grandfather to the Scotch. He is in town again.

Gwyneth Keys, who plays Polly Shannon in "Polly With a Past" at Brixton next week, is the clever sister of Nelson Keys.

Edith Blande, who has for many years resided at College-place, N.W., will in future be found at 8, Adam-street, Adelphi, W.C.

Delysia is in town, in the best of spirits, but still condemned to nurse her throat for a month or two; then we may expect to see her in a West End production.

Iris Hoey, while playing Ramsgate with "Clothes and the Woman," ran over to her old school, Stour House, Sandwich. She was made heartily welcome.

Peggy O'Neill is off to New York, but may be back in the autumn.

Harry Buss lies seriously ill in the London Hospital. He cannot see friends, but would welcome correspondence addressed to him—Charrington Ward, London Hospital, E.1.

Words From the Wise.

"A woman who is an open book makes dull reading," says Miss Fay Compton.

According to Mr. A. B. Walkley, the fate of what one writes hangs upon the mental preoccupation of the reader.

Music, according to Professor Walford Davies, is the mother tongue of the ordinary man.

"Yes, yes," says a character in "The Scandal," "The conductor is magnificent. I have never seen a man throw himself about as much as he does."

"I believe," says Dorothy Phillips, "that it is impossible for any young unmarried girl, from the psychological standpoint, to be a great dramatic actress."

Says Mr. Hannen Swaffer: "The American manager who deplored the fact that we had no English actresses came over on the wrong boat.

Dancers at Dinner.

There was a notable gathering at the Hotel Cecil on Sunday night, when upwards of 150 guests assembled at a dinner in honour of Mr. T. J. Middleton and Mr. Phillip S. Richardson, the owners and, respectively, the commercial and literary directors of the "Dancing Times," which has now completed 12 years of useful and prosperous existence. Mme. Adelina Gene presided. With her were the two dancers of the moment, Miss Phyllis Bedells, who has so recently taken up her old position at the Empire, and Miss Yvonne Daunt, who opened at the London Coliseum on Monday. Many stage and society dancers, and teachers of the art, were among the company, also Mr. Arthur Croxton, the manager of the London Coliseum, and the Rev. Stuart Headlam, always an ardent patron of the ballet, and promoter of the Church and Stage Guild.

Mme Gene, on behalf of the Dancers' Circle, increased for the occasion by many friends of Mr. Middleton and Mr. Richardson, made to them, likewise to their wives, handsome presents of silver. Both gentlemen responded, Mr. Richardson's speech taking the form of an erudite and interesting review of the art and practice of dancing, pointing out that it had always been supremely an expression of the time. The dances of to-day he described as truly expressive of the modern spirit, even as the Aborigines, the Greeks, and the French had found expression in their characteristic dances. He supposed there would always be a disposition to lament the beauties of the past; he could imagine dancers of 100 years hence saying, "Give us back again the foxtrot."

It fell to the duty of Mr. Stuart Headlam to propose the health of Mme. Gene, which he did in a delightfully reminiscent speech. Mme. Gene, whose tact and eloquence seem to be in equal parts on these occasions, suitably responded.

At the Old Vic.

Standing room has been taxed to the utmost ever since the Old Vic re-opened. On Monday night "Henry IV." (Part 1) will be revived, and will be played in its entirety on the nights devoted to Shakespeare—Monday, Wednesday, and Friday; also, on Thursday and Saturday afternoons. In the cast are:—Prince Hal, Mr. Rupert Harvey; Falstaff, Mr. Wilfrid Walter; King Henry IV., Mr. Reyner Barton; Hotspur, Mr. Douglas Burbidge; Mistress Quickly, Miss Ethel Harper; Lady Percy, Miss Jane Bacon; and Lady Mortimer, Miss Margot Selveking.

On October 5 the opera in English season begins. Dame Ethel Smyth's "Boatswain's Mate," will be done, conducted by the composer, and "Cavalleria Rusticana," conducted by Mr. Clarence Corri. This programme will be repeated on Saturday.

Hicks's Hints on How!

Mr. Seymour Hicks has just issued through the publishing firm of Duckworth a characteristic book of advice to young men! Says he:—

"While it would be an affectation today to make a practice of kissing a lady's hands, it is very necessary that you should not fail to open the door on her leaving the room.

"Gilded youth, when it behaves itself sensibly, is one of the bulwarks of the capital of the greatest Empire in the world, and its garments are an unofficial uniform that adds lustre to the crown.

"You will find, if you reflect, that your temper is the least expensive thing you can keep.

"The height of bad manners is to be rude to servants. They are unable to answer you back, and if they do they ought not to be serving you.

Money.

"Except to those who mean much to you, or those you know are in real distress, never lend money. Give it, but never lend it. You will seldom get it back, and you will probably destroy a charming friendship.

"Don't be mean with your tips. In hotels tip the people who have really waited on you. If you have to give away money for nothing, give it to the starving poor at the hotel gates, not the over-fed brigands in dress clothes whose relations dwell in some Italian mountain cave with knives in their teeth.

Marriage.

"Most good daughters are in their turn splendid mothers. Be sceptical of the young lady who looks upon children as a bore . . . and the cigarette-smoking, card-playing cocktailer, who can give you the weights of an autumn handicap before you know them yourself.

"I can see no reason why a man should not marry young. A good wife will keep him out of lots of trouble; and if he is destined to purchase a disappointment he can quite as easily perform this simple feat at thirty-three as at twenty-three.

"Beware of the 'short-skirted monstrosities of to-day, who are either Brixton apeing what they think is Mayfair, or Mayfair throwing goldflakes contemptuously on their grandmothers' tombstones.'

Wine.

"Drink nothing intoxicating until you are twenty-one. Never touch spirits at all, and never be persuaded to drink anything but water till the dinner hour has struck. Avoid cocktails as you would a poisoned well, and let those who want to grow old before their time indulge in liqueurs.

"Don't run away with the idea that alcohol is a brain stimulant. It only takes the ratchet off the cog wheels of your mentality and lets them run down."

Another German Play for Us.

According to a Berlin correspondent, Mr. James White has not only bought Leo Fall's "Madame Pompadour," but given the composer fifty cases of French champagne. It was at Pompadour's funeral that Louis remarked: "Madame has a wet day for her journey."

There is an afternoon performance of "Lawful Larceny," at the Savoy to-day, for the benefit of St. Dunstan's.

Butt Back to the Theatre.

Sir Alfred Butt is interested in no fewer than three popular theatrical successes of the moment: "Decameron Nights," which is well booked at Drury Lane through the Christmas holidays; "Bluebeard's Eighth Wife," which claims to have broken the "Potash and Perlmutter" record at the Queen's Theatre; and the "Smith Family," at the Empire. Mr. Antony Prinsep is, of course, concerned in "Bluebeard's Eighth Wife," and Mr. Edward Laurillard in the "Smith Family."

It will not surprise us if, early in the New Year, Mr. Seymour Hicks is found associated with Sir Alfred Butt, in the capacity of producing general manager at one of his theatres. They went to look at "Ta Bouche" in Paris on Sunday.

America-on-Avon.

A portrait of Edwin Booth is to be formally presented to Stratford-on-Avon on behalf of the Rotary Club of America, on Friday. Booth visited England several times. He is best remembered by a season at the Lyceum in 1881, when he alternated Othello and Iago with Henry Irving.

Need Not Pay Tax.

It appears that the Lord Mayor's Show is not an entertainment within the meaning of the Finance (New Duties) Act. Speculators in stands and windows are therefore relieved of the fear that they were to be taxed, as the case was in respect of the Preston Guild's productions.

Money Talks.

Receipts in the neighbourhood of £3,000 a week have been the experience of "The Last Waltz" on its short tour of the provinces.

"Speech, Speech!"

Lucky and alert Gallery First Nighters' Club! The members have persuaded Mr. Henry Arthur Jones to address them at their first meeting this season.

Clear Call to the Stage.

"Why did I go on the stage?" echoed Miss Nan Marriott Watson, now giving such a brilliant performance in "Body and Soul" at the Regent Theatre. "From my very earliest childhood the stage and its surroundings—grubby and otherwise—have seemed to be part of my very existence. I have not only lived in the theatre, but have also lived for the theatre. That can be expected of any girl whose grandmother, at the ripe age of three years, emerged from a huge property oyster-shell attired in a kilt and danced a Highland fling upon the stage that belonged to my greatgrandfather? Well, of course, I naturally went on to the stage. Such forebears surely expected me to follow in their footlight steps."

Paragraphs From the Provinces.

On Monday night Miss Viola Compton and Miss Ellen Compton begin their fifth repertory season at Nottingham with the production of "Cautious Campbell," a new comedy by Miss Monica Cozens. A reproduction of Mr. Anthony P. Wharton's clever play, "Irene Wycherley," shortly ensues. The company will include Mr. H. Worrall-Thompson, Mr. Harry Crocker, Mr. Gerard Neville, Mr. Frank Follows, Miss Lilian Mason, Miss Vera Crighton, Mr. Fred Eustace, and Mr. Herbert Knight.

Mr. W. W. Kelly intimates that "Nothing But the Truth" drew large houses last week at the Shakespeare Theatre, Liverpool. This week he is submitting Mr. Walter Howard's company in "Seven Days' Leave," and on Monday the Macdona Repertory Company in four plays of Bernard Shaw.

Still "What Happened to Jones" is responding to the fond professione of Mr. C. Vernon Proctor on tour. He has played Jones more than 1,000 times.

After a short holiday tour of "You Never Can Tell," Mr. Ben Greet will resume his performances of Old English Comedy—already peremptorily booked. But "You Never Can Tell" has been a huge success, and Mr. Greet has more than justified Mr. Bernard Shaw's approval of his selection for the part of William the Waiter.

At Glasgow the theatre was sold out on Wednesday morning for the balance of Sir John Martin-Harvey's week. This week Sir John is at the Lyceum, Edinburgh—a similar state of affairs exists. Next week the company pays its first visit to the Opera House, Manchester.

Very shortly a new tour of "The Heart of a Child" begins, under the auspices of Messrs. Bentley and Pringle-Woods, with the friendly advice and assistance of Mr. Herbert Jay. The company will include Miss Dorothy Neave, Miss Ivy O'Connor, Mr. Michael Woods, and Mr. Hodgson Bentley.

From Hanley Mr. Albert Bulmer reports the complete success of the first three weeks reconstituted Theatre Royal under his management, with Mrs. Patrick Campbell, in "Hedda Gabler," Mr. Harry Green in "Welcome, Stranger," and with "Kissing Time." Mr. Bulmer has made some bookings of great promise—Miss Sydney Farebrother (this week) in "Mrs. Winterbotham's Woes," "The Speckled Band," "Ambrose Applejohn's Adventure," "If Four Walls Told," "If Winter Comes," "Quality Street," "Mary Rose," "Nightie Nighty Night," "Tons of Money," "The Bat," "A Bill of Divorcement," "Lord Richard in the Pantry," "The Lilac Domino," "Gabriel," the Bernard Shaw Repertory Company, the Henry Baynton Shakespearean Repertory Company, and "Paddy the Next Best Thing."

"Hawleys of the High Street," after a popular fortnight at Brixton, proceeds on tour—Cambridge, Croydon, Southend and the South Coast.

An excellent company, including Mr. W. E. Mathews, Mr. Charles Chamler, Mr. Tony O'Brien, and Miss Doree Thorne, has played "The Girl in the Taxi" and "The Chocolate Soldier" with much success at Jersey and Guernsey, proceeding to Weymouth.

PREMIERES OF THE WEEK.

"THE CABARET GIRL."

At the Winter Garden Theatre.

Musical Comedy, in Three Acts, book and lyrics by George Grossmith and P. G. Wodehouse, music by Jerome Kern, produced at the Winter Garden Theatre on Tuesday, Sept. 19.

Marchioness of Harrogate — Miss Fortescue
Marquis of Harrogate — Mr. Peter Haddon
Effie Dix — Miss Vera Lennox
Miss Simmons — Miss Dorothy Hurst
Miss Tompkins — Miss Dorothy Field
Miss Witmore — Miss Cecile Maule-Cole
Miss Brownlow — Miss Eileen Seymour
Commissionaire — Mr. Jack Glynn
A Customer — Miss Dorothy Bentham
Mr. Gripps — Mr. George Grossmith
Mr. Gravvins — Mr. Norman Griffin
James Paradene — Mr. Geoffrey Gwyther
Harry Zona — Mr. Thomas Weguelin
March — Mr. Seymour Beard
April — Miss Enid Taylor
Little Ada — Miss Heather Thatcher
Lily de Jigger — Miss Molly Ramsden
Marilynn Morgan ("Flick") — Miss Dorothy Dickson
Feloosi — Mr. Joseph Spree
Quibb — Mr. Leigh Ellis
Mrs. Drawbridge — Miss Muriel Barnby
The Mayor of Woollam Chersey — Mr. Claude Horton
Laburnum Brown — Miss Molly Vere
Lilac Smith — Miss Vera Kirkwood
Poppy Robinson — Miss Dorothy Deane
Hyacinth Green — Miss Monica Noyes
Tulip Williams — Miss Betty Shields
The Vicar of Woollam Chersey — Mr. Ernest Graham
Box-Office Keeper — Mr. Fred Whitlock
Cabaret Dancer — Mr. Jinos

The new Winter Garden production, "The Cabaret Girl," should prove as popular as "Sally." It is beautifully staged and dressed; there are plenty of smart lines in the "book"; and Jerome Kern has again supplied the music, outstanding hits among the many tuneful numbers being the delightful "Journey's End," "Dancing Time," and "The First Rose of Summer," the melodies of which frequently recur throughout the production.

The "cabaret girl" is Marilynn Morgan, a member of the "All Night Follies," whose acquaintance we make in the Bond-street show-room of Messrs. Gripps and Gravvins, music publishers, the scene of the first act, a very amusing and clever one, if a trifle too long. Marilynn has a devoted lover of aristocratic connections in James Paradene, who forfeits his fortune should he marry without their permission. The couple pretend to be married, and in the second act, the country cottage of comical little Gravvins, the members of the All Night Follies impersonate the big wigs of the village in order to impress the heroine's aunt, the Marchioness of Harrogate. Gravvins himself poses as the vicar, but the appearance of the real one completely upsets the scheme, and the cabaret girl bids farewell to her lover, and disappears. In the last act the gorgeously staged cabaret scene, with its beautiful satin draperies and costumes, the romance is, of course, brought to a satisfactory conclusion, the elegant Mr. Gripps also deciding on matrimony with his vivacious and resourceful assistant at the music publishing house, Effie Dix.

Dainty Dorothy Dickson, in the title-rôle, acts with a charming wistfulness, dances with delightful ease and grace, and sings prettily. She is admirably partnered in the love scenes and songs by Mr. Geoffrey Gwyther, who has a good voice and acts naturally as the lover. The two partners, Gripps and Gravvins, are admirably contrasted characters, and always most diverting. Mr. George Grossmith, as the debonair Gripps, plays with his usual sure, light touch, dances as adroitly as ever, and shares in the success of several songs. He has some of the most amusing lines in the production to deliver, and altogether his impersonation is a very humorous and attractive one. Mr. Norman Griffin, called upon at short notice to take up Mr. Leslie Henson's part, proved himself a very droll and alert comedian as the brisk and comic little Gravvins. His impersonation of the vicar of Woollam Chersey was capital fun, and his by-play and facial expression throughout were responsible for hearty laughter. He also did excellently in several songs and dances with Mr. Grossmith and others. Miss Heather Thatcher made a decided hit with her clever and funny impersonation of Little Ada, of the All-Night Follies; and shared in the success of the "Ghost" trio, a capital number; and other members of the kind-hearted and joyous Cabaret troupe were admirably undertaken by Mr. Thomas Weguelin, as the "broncho-buster," Harry Zona; Seymour Beard, as March (also capital as the supposed vicar's boy); Miss Enid Taylor, as April; and Miss Molly Ramsden, as the tall and aristocratic Lady de Jigger. Miss Fortescue, as the dignified Marchioness of Harrogate, and Mr. Peter Haddon, as her son, also did very excellent work; Miss Vera Lennox was a vivacious and smart Effie Dix; Mr. Joseph Spree contributed a clever little caricature as the agent Feloosi; and Mr. Leigh Ellis was capital as the poor old piano-tuner, Quibb. The chorus-work is first-class, and mention must also be made of the fine orchestra under the direction of Mr. John Ansell.

"THE SCANDAL."

At the New Theatre.

By Henri Bataille. English Version of "Le Scandale," by Lady Bell. Presented at the New Theatre on Sept. 19

Fériol — Leslie Faber
Jeannetier — Lawrence Anderson
Bérieux — Charles Maunsell
Admiral Graviéres — Lewis Casson
Charlotte Fériol — Sybil Thorndike
Philip — Edith Softly
Marda — Sylvia Haidée
Mademoiselle — Rosemary Thorndike
Artanazzo — William E. Hallman
Maridou — Gwladys Gaynor
Parizot — Brember Wills
Madame Fériol — Rosini Filippi
Chauffeur — Thomas Warner
Adeline — Lilian Moubrey
The Préfet — Lewis Casson

In this English version of Bataille's "Le Scandale" (very well done by Lady Bell), splendid acting more than redeems a play that is unsatisfactory and interesting at the same time. It is unsatisfactory because throughout one never senses reality. Incredible to us, unless we accept the Freudian theory of irresistible impulse, that a woman such as Charlotte Fériol, with a handsome, attractive, and clever husband, and two adorable children, worthy of the devotion she lavishes on them, could in a few days have become infatuated to infidelity with a long-haired, unprepossessing adventurer. When he, Artanazzo, hints that he is penniless, and borrows a valuable diamond ring from his lady-love, Charlotte, with devastating suddenness, returns to sanity.

Back at her home in Grasse, their fateful holiday over, Charlotte treads her Calvary in torture that never ceases. She gets blackmailing letters, and sends money to silence the threats. She receives a letter from Artanazzo begging that she will see him, and returns no answer. Then comes a letter from the man to her husband asking for an interview. In an agony of terror, that it is horribly painful to witness, the woman makes futile efforts to avert the meeting of the two men. When they are closeted in her husband's study, almost beside herself with pain and suspense, she blurts out the whole story to a sympathetic young doctor, a friend of the family, shows him the letters she has received, and, hardly conscious of what she is doing, agrees to his proposition that he shall go straightway to the Public Prosecutor and have Artanazzo arrested for blackmail. No sooner has Dr. Bérieux left, armed with the evidence, than Fériol and Artanazzo emerge from the inner room, and Charlotte finds that her husband is still in ignorance of her sin, and that Artanazzo has contrived the interview merely to gain admittance to the house. A little later he manages to see her alone, and makes out some sort of case for himself. It is, however, too late to stop proceedings, and more torture, necessitating more lies, is in store for the unhappy woman. Her husband learns the truth, and in a terrific access of rage, calls the household together, the servants, the children, his fine, hard, old peasant mother, to denounce her before them all, then sees his wife's piteous face, and his instinct to protect the woman he loves overcomes him. To account for his anger, he pretends that it is caused by the news that his son has been expelled from school.

There is a situation of some quaintness in the last act. In her husband's face the wife reads that he knows the truth, and, after a final outburst of emotion, falls sobbing on a sofa, where, worn out with suffering and sleeplessness, she sinks to sleep as he is telling her of his decision to overlook her lapse, to face and fight the scandal with her, and holding out hopes of forgiveness in the future. Suddenly he sees that Charlotte is asleep, and smiling half cynically, half tenderly, he sits beside her, as like a tired child she turns and snuggles her head on his shoulder.

Miss Sybil Thorndike plays with tremendous emotional force as Charlotte, and with a nervous intensity that it is painful to watch, so realistic is the suffering it conveys. Mr. Leslie Faber gives a remarkable performance as Fériol, extraordinarily vivid and perfectly sincere. The house rose at him after the big scene in the third act, and were not satisfied until he had made many appearances before the curtain. Miss Rosina Filippi is first-rate as the fine old mother, and brings a refreshingly healthy atmosphere into the play whenever she is on the stage. Mr. Lewis Casson, the producer, doubles the parts of a garrulous old Admiral and the Préfet most satisfactorily; and Mr. Charles Maunsell is pleasantly sympathetic as the young doctor. Mr. William E. Hallman plays with commendable restraint in the unsympathetic part of Artanazzo; and Mr. Brember Wills is good in a small, but important part.

"CHARLES I."

At the Ambassadors.

By W. G. Wills, Revived at the Ambassadors Theatre on September 21.

King Charles I. — Russell Thorndike
Queen Henrietta Maria — Miriam Lewes
Lady Eleanor Davys — Amy Brandon-Thomas
Marquis of Huntley — Jevan Brandon-Thomas
Lord Moray — Cyril Hardingham
Oliver Cromwell — H. St. Barbe West
Ireton — Malcolm Morley
Princess Elizabeth — Maria Vinten
Prince James — Sidney Bromley
Prince Henry — M. Mackay
Earl of Hertford — Seton Blackden
Sir Thomas Killigrew — J. Drew-Carran
Lord Lindsey — C. N. Attwater
King's Page — Julie Kean
Queen's Page — Ronald Gore Graham

Although the Benrimo-Nettleford revival of Wills' play, "Charles I.," can hardly be accounted an unqualified success (it is a play that requires the genius of a Henry Irving in the name-part to make it acceptable), yet there are interesting and attractive points about the present production. The staging is highly artistic and picturesque, and the costumes of the period are charming and vastly becoming. Further, there is a notable piece of acting to be enjoyed in the Queen Henrietta Maria of Miss Miriam Lewes, an actress of rare ability and charm, who should be chained by contracts to the London stage, given big parts to play, and never be allowed to wander away for indefinite absences. Attired in some of the actual costumes worn by Miss Ellen Terry when she and Sir Henry Irving drew all the town to the Lyceum, Miss Lewes looked a beautiful picture of queenly grace and dignity, and played with a power and tenderness that rejoiced the heart. It afforded us the keenest pleasure to listen to her exquisite elocution, and the delicious French accent that she assumes for the part was never forced and never overlooked. She was a French queen, very much a queen, as well as a tender, devoted wife and an adorable mother.

Clever actor as he is, Mr. Russell Thorndike is unsuited to the part of Charles I. Although he plays with dignity, he is slow to tediousness, and there is also little trace of the nobility of soul that inspired Sir Henry Irving's performance and made it memorable. Mr. Thorndike was at his best in the scene of farewell on which the play closes. His parting with the Queen was affecting and his exit dignified. Oliver Cromwell, so much maligned by Wills, was particularly well played by Mr H. St. Barbe West. His quiet incisiveness was excellent and he gave the right impression of strength. The little Princess Elizabeth of Miss Marie Vinten was charmingly natural, and Miss Amy Brandon-Thomas's vivacity as Lady Eleanor was pleasing and never overdone. The other members of the cast acquitted themselves with credit.

THE PLYMOUTH THEATRES.

The theatrical revival in Plymouth is well sustained, and the full houses are a welcome change from the thin ones of the early summer months. During the last month especially the scenes at the Theatre Royal have been inspiring. D'Oyly Carte, with Gilbert and Sullivan, was followed by Carl Rosa with grand opera, and George Edwardes with popular musical plays. Throughout the bookings have been very heavy, and the other parts of the house have been equally filled with enthusiastic patrons. The clever company at the Repertory Theatre are becoming increasingly popular. Under the direction of Mr. Geo. King they are playing exceptionally well, and the choice of plays put on from week to week is a test of their versatility, while proving very popular with Plymouth theatre-goers.

INTERLUDE PLAYERS.

"The Philatelist."

Play, in Three Acts, by E. Lyall Swete, Produced by the Interlude Players at the Kingsway Theatre on Sunday evening, Sept. 24.

Mr. B. Mustapha Vivash — E. Lyall Swete
Miss Phillipoa Vivash — Lily Brough
Miss Daphne Vivash — Una Dysart
Jeannie Grieve — Jean Cadell
Willie Robb — Walter Garner
Vice-Admiral George Crawford, C.B. — Bryan Powley
Lieut. Jack Crawford, R.N. — Perceval Clark

The chief interest of the play with which the Interlude Players opened their autumn season on Sunday last lay in the opportunity it afforded the acknowledged talent of Mr. Lyall Swete, the actor. His performance was arresting acting throughout. Mr. Lyall Swete the dramatist was, unfortunately, by no means so conspicuously successful.

The play is mainly concerned with an elderly and eccentric stamp collector, and the whole of the action passes in the living room of the Dower House at Kirkburn, near Moffat, N.Z. The other members of the establishment are his spinster sister and housekeeper, Phillippa, his pretty daughter Daphne, and the middle-aged servant, Jeannie. These three apparently spend their lives dancing attendance on the old boy. The time at which we make their acquaintance is one of crisis. A certain Blue Lagos stamp, coveted by Vivash for many, many years, because it is the only one needed to make his collection complete, is in the market. If only it could be obtained the whole collection, being perfect, would be sold at a very high price, Daphne would be given the dowry without which proud old Mustapha will not allow her to marry, and everyone would be happy. Money, it must be understood, is a scarce commodity in the Vivash household. Daphne, by the way, is engaged to Jack Crawford, son of Mustpha's old crony, Admiral Crawford. And it is the Admiral that causes all the trouble. He buys the stamp, outbidding a Vivash offer made possible by Daphne being willing to invest all she possesses. Poor old Mustapha is both staggered and furious that his old friend should be guilty of so unfriendly an act.

The second act is a dream by Vivash, in which he murders the Admiral to get the stamp. At the opening of the third act he awakes, and believes that his dream was real. To his amazement, the Admiral walks in. He believes it is a ghost! A happy ending is achieved when it is discovered that the Admiral's only object in buying the stamp was to present it to Mustapha.

The story of the play is not very interesting, the action is confusing, and in the third act it gets beyond the bounds of possibility, unless one is to consider Mustapha as undeniably mad. The long scene in which he tries to persuade the Admiral that he (the Admiral) is dead, although fairly funny, is utterly ridiculous, unless Mustapha is a lunatic. And we do not think it was quite intended that he should be regarded as insane. But it was this difficulty of understanding Mustapha that kept the audience puzzled. One did not know what to make of him.

The character certainly did, however, afford Mr. Swete an opportunity for the display of his ability as an actor. It was a pity, though, that his striking personality, wonderful voice and diction and breadth of style, were not employed on matter of more intrinsic merit. The acting throughout was exceptionally good, although none of the parts was of any great interest. Miss Jean Cadell as the Scotch servant and Miss Lily Brough as Phillippa both gave admirable performances. The two young people were brightly and cleverly played by Miss Una Dysart and Mr. Perceval Clark, and Mr. Bryan Powley was exactly right as the old Admiral. The play was produced by Mr. F. Gerard Clifton.

"MARY STUART."

At the Everyman.

Play, by John Drinkwater; Produced at the Everyman Theatre on Sept. 25.

John Hunter — Richard Bird
Andrew Boyd — H. O. Nicholson
Mary Stuart — Laura Cowie
Mary Beaton — Clare Harris
David Riccio — Harold Scott
Darnley — Harcourt Williams
Thomas Randolph — Douglas Jefferies
Bothwell — Randle Ayrton

Another step towards the decentralisation of the drama was made this week when Mr. John Drinkwater's play, "Mary Stuart," was produced, for the first time in England, at the Everyman Theatre. Mr. John Drinkwater, following his experiences at Birmingham, seems to favour the little theatres in the suburbs, for his other "first night" in London was in Hammersmith. Indeed, in his speech at the end of the play he referred to the hope that lay in the small suburban theatres.

"Mary Stuart" is not a very good play, but it has some magnificent moments. Mr. Drinkwater has attempted to present the pitiful picture of a great lover, and a majestic queen who is thwarted by the littlenesses of the people around her. Her husband, Darnley, is a terrible weakling who for the sake of his honour (save the mark) kills Riccio, after singing bawdy songs under his queen's windows. But Riccio was not her lover and never could have been. His songs soothed her, but, like Darnley, and even Bothwell, who was at least a man, Riccio was no more to her than a poor spaniel who looked to her for protection. If she could have found a man worthy to match her, what a queen Mary Stuart might have been, is the thought.

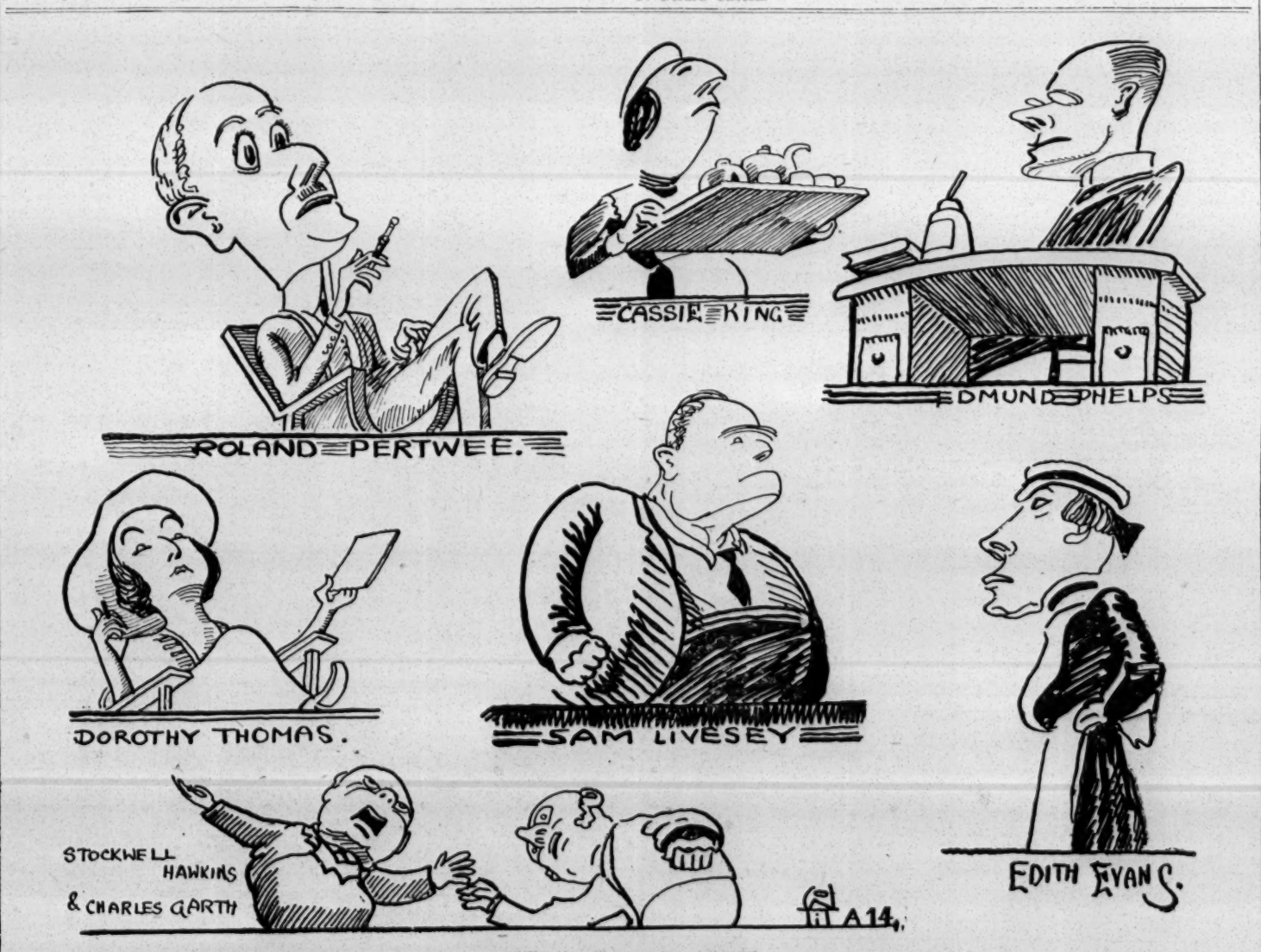
Mr. Drinkwater has presented a finely composed and highly imaginative portrait of a woman, rather than written a play. His queen remains static, and although he has written another act (which is not in the published version of the play) he has added nothing more to her character. Darnley is killed; Elizabeth is plotting, and Mary is carried off by Bothwell, but she remains, as in the first act, a woman looking for a man great enough to content her; a queen whose power lies unused and is rusting.

The author has endeavoured to bring out his idea in a modern prologue, in which a young man, John Hunter, is seeking the advice of an old friend. He fears he is losing his wife's love, and the old man compares the story with that of the other great lover, Mary Stuart, and begs Hunter to be worthy of his wife's greatness. This does not add much of value to the play.

Miss Laura Cowie's acting as Mary Stuart was an exquisite piece of work, and held the audience spell-bound on Monday night. If we had not realised it before, the performance ranks Miss Cowie at once as one of our best actresses. It was wonderfully expressive both in voice and gesture, and she articulated the author's ideas even with her fingers. The performance remains in the memory, a pitiful and tragic picture of a queen and a woman who was never allowed to give her best to the world. Mr. Harcourt Williams acted finely as the half-demented weakling, Darnley; and a very impressive study of Randolph, Elizabeth's ambassador, was given by Mr. Douglas Jefferies. Mr. Harold Scott was well in character as Riccio, and a charmingly sympathetic and refreshing piece of acting came from Miss Clare Harris, who played the part of Mary Beaton, the queen's lady-in-waiting and confidante. Mr. Randle Ayrton made a vigorous figure of Bothwell, and the two modern characters in the prologue were extremely well played by Mr. Richard Bird and Mr. H. O. Nicholson.

The music to the songs was composed by Mr. George Drinkwater, and Mr. Rupert Lee accompanied them very charmingly on the harpsichord.

The play was produced by the author, who received a great ovation from the crowded and distinguished house at the end of the evening.



"I SERVE" AT THE KINGSWAY.

ALL THE YEAR ROUND.

A Calendar of Interesting Events in the World of Entertainment.

Sept. 27, 1856.—**Mr. Murdock**, writes Henry Morley, in his Diary of a London playgoer, is a new actor at the Haymarket who has come to us from the United States. He begins his career in London as Young Mirabel, in a discreetly compressed version of Farquhar's comedy, "The Inconstant": a comedy that, for its wit's sake, it is a joy to hear. The London stage is at this time plagued with much bad writing. There is Kotzebue's "Pizzarro" at the Princess's; a melodrama at the Lyceum with an ill-written burlesque; an ill-written burlesque at Drury Lane; one of the most insane dramas as to writing (though worth seeing for an actor's sake) ever produced at the Adelphi; in the midst of this it is a great refreshment to hear one of Farquhar's comedies condensed into three acts of rapid incident and brilliant dialogue. "The Inconstant" has by the adapter to the modern stage been made quite fit not only for ears polite, but for pure minds as well. It is free not only from immorality of speech, but also from immorality of spirit. The old and young Mirabel are both enacted by Americans.

Sep. 28, 1850.—That theatre of many vicissitudes, the **Princess's**, opened under the joint management of Charles Kean and Robert Keeley, with "Twelfth Night," a new farce by Bayle Bernard, called "Platonic Attachments," and a ballet by Flexmore. Mrs. Charles Kean played Viola; Mrs. Keeley, Maria; Drinkwater Meadows, Malvolio; Addison, Sir Toby; Harley, the clown; Belton, Ortino; Ryder the sea-captain; Vining, Fabian, and Cathcart, Sebastian. On the following Monday, Kean played "Hamlet." The season endured more than a year, without an interruption, and made a profit of £7,000, thanks in a measure to the concurrence of the Great Exhibition.

Sept. 29, 1856.—**Henry Irving** made his first appearance on the stage at the Lyceum Theatre, Sunderland, then opened, under the management of a well-known provincial actor-manager, Alfred Davis, being then eighteen. He played the Duke of Orleans in "Richelieu," having to utter the first lines, "Here's to our enterprise." But, according to Irving himself, "the impersonation was not a success. I was nervous, and suffered from stage fright. My second appearance as Cleomenes in 'A Winter's Tale' was even more disheartening, as in Act V. I entirely forgot my lines, and abruptly quitted the scene, putting out all the other actors. My manager, however, put down my failure to right causes; and, instead of dispensing with my services, gave me some strong and practical advice." Irving remained at Sunderland four months, then began a memorable engagement at Edinburgh.

Sept. 30, 1751.—**Richard Brinsley Sheridan** was born. He wrote "The School for Scandal." That is all most actors care to know. "It is," wrote Hazlitt, "if not the most original, perhaps the most finished and faultless comedy which we have. The scene in which Charles sells all the old family pictures but his uncle's, who is the purchaser in disguise, and that of the discovery of Lady Teazle, when the screen falls, are among the happiest and most highly wrought that comedy in its wide and brilliant range can boast. Besides the art and ingenuity of this play there is a genial spirit of frankness and generosity about it that relieves the heart as well as clears the lungs. While it strips off the mask of hypocrisy, it inspires a confidence between man and man."

Oct. 1, 1827.—**Charles Kean** made his first appearance in London as young Norval. "From the first," wrote George Henry Lewes "he has been subject to this overshadowing comparison (with his father). Like his father, he is an accomplished swordsman, and thorough master of all the business of the stage; like his father, he is endowed with great physical force, and is capable of abandoning himself to the wildest expression of it without peril of a break-down. Unlike his father, he is never careless; he anxiously elaborates every scene to the utmost in his power, never throwing a chance away, never failing, except from lack of means. He is not only a respectable and respected member of his profession. He has the real artist's love of his art, and pride in it, and he always does his best. Laughed at, ridiculed, and hissed, and for many years terribly handled by critics, both in public and private, he has worked steadily, resolutely, and improvingly till his brave perseverance has finally conquered an eminent position. He began by being a very bad actor; he has ended by forcing even such of his critics as have least sympathy with him to admit that in certain parts he is without a rival on our stage. His career is a lesson. It shows what can and what cannot be done by courageous devotion and a burning desire to learn the resources of an art. The stamping, spluttering, ranting, tricky actor has become remarkable for the naturalness and forcible quietness with which he plays certain parts.

Oct. 2, 1865.—**Chang** made his first appearance at the Egyptian Hall. He differed from all other giants in the respect that he was symmetrical, intelligent, and charming. Chang invested in the tea trade a fortune made by showing himself, and conducted a shop near the Holborn Restaurant. After years of retirement, he died, no great while ago, at Bournemouth.

Oct. 3, 1792.—**The Pantheon Theatre**, in Oxford-street, was burned down—Mr. and Mrs. Siddons being disturbed in their sleep, and coming to their window in night attire to swell the alarm. The Pantheon was built in 1770, at a cost of £50,000, a splendid structure, its object to overwhelm Mrs. Cornelys and her naughty "receptions" in not distant Soho Square. When the King's Opera House in the Haymarket was burned down, in 1789, the proprietors of the Pantheon were invited to transform their grand saloon into a theatre wherein to house the Italian Ballet and Opera. The opening was a splendid function; but in a few months the theatre was a ruin. It was rebuilt, and opened with Dibden's opera "The Cabinet." Again a failure, the building dismantled, then turned into a bazaar. It is now the headquarters of a famous firm of wine merchants, but reverently preserved.

A.A. AND THE TOURING MANAGERS.

West End Support for Provincials.

JOINT COMMITTEE'S PLANS.

Further Effort to Avoid Rupture.

The meeting called by Mr. Donald Calthrop, and held in the Aldwych Theatre on Sunday night, in support of the A.A. case in the dispute with the Touring Managers was one of the best attended in recent years.

Among those supporting the chairman were Mr. Fisher White, chairman of the A.A., Mr. Harding Steerman, vice-chairman, Mr. Godfrey Tearle, Mr. Charles France, Mr. Fred Karno, Mr. J. B. Williams, chairman of the General Council of the Trades' Union Congress, and Mr. T. Cannon, of the N.A.T.E.

In the body of the theatre were Miss Eva Moore and Miss Sybil Thorndike among many of the prominent members of the profession.

A resolution pledging support in resistance to the Managers' attack was carried unanimously.

Before opening the meeting, Mr Calthrop reminded the audience that the standard contract of 1919 was brought in, as also was the West End contract, chiefly by the unceasing labours which ended the life of the greatest chairman who ever sat at the Council. (Hear, hear.) He referred to Mr. Sidney Valentine, and he asked the audience to stand for a moment's silence in memory of that dear man.

The audience having complied with the chairman's request, Mr. Calthrop expressed pleasure at being the host for that meeting, and his gratification at the attendance of so many who had given up their Sunday's rest as soon as they were told that the hardly-won rights, the dignity and even the honour of the profession were at stake.

He had received many letters from leading members of the profession regretting inability to attend. Among those were Sir Gerald du Maurier, who wrote:—"I am utterly impossible on the subject of unions, and should only put people's backs up."

The chairman said he was perfectly certain that Sir Gerald could not be utterly impossible. He had not got it in him. What he really meant, the chairman thought, was that he was a little bit out of touch with the A.A., and they must use their best endeavours to make him see that the best way to understand other people's points of view was by discussion.

Mr Vedrenne had written from France; Mr. Millward, who said he was in entire sympathy with the letter of invitation. "The West-End actor may be apathetic now, but he worked very hard in Valentine's day," wrote Mr. Millward, who is still a trustee of the Association. Miss Compton, Mr. Quartermain, Miss Gladys Cooper, Dame May Whitty, Miss Madge Titheradge, Miss Gilliland, Mr. Ben Greet ("Arbitrate, don't strike, it affects the general public, our real friends," was his message), Mr. Theodore Goddard, Mr. Norman McKinnell, and Mr. Robert Courtneidge were others who wrote sympathetically.

There were also letters from Mr. Gilbert Hare and Dennis Eadie, on the other side, the latter's being a very long argument against trade union methods of organising actors. The letter concluded:—

"If you will form a society for eliminating the incompetents and preventing a recurrence of this state of affairs in the future I shall be delighted to put my services at your disposal."

Mr. Calthrop concluded by some interesting quotations from his desk calendar. This showed that 98 days of the year were still ahead. What would those days bring forth? There would be a full moon on October 6, and the contract terminated on October 3. Surely between now and the full moon they might find ways and means of rendering such a word as "Strike" impossible. (Applause.) This was the actors' "Eastern question." They must uphold their honour and dignity as a profession, but before they plunged themselves into a war which was viewed with the gravest foreboding by many, let them use every endeavour to keep their "straits" open, so that they may lead to peace. (Applause.)

The A.A. Case.

Mr. Fisher White, chairman of the A.A., was the first speaker.

He had heard, he said, that at two of the theatres to which Mr Calthrop's letter had been sent, the actors and actresses engaged did not know that there was any dispute in existence. That being so, he thought it would be best for him to explain the course of events during the past nine months.

This the A.A. chairman proceeded to do, concisely and clearly. One of the very first proposals of the A.A., he said, was to put the matter to arbitration, but the A.T.M. were not willing. Another point was that the word "Strike" had never been used by any member of the Council in any public utterance whatever. They had been so eager to avoid any such culmination of their disagreement that they had, perhaps, been too conciliatory.

When arbitration was refused they conceived the idea, which they thought might lead to another idea which they had at the backs of their minds, which was the formation ultimately of something in the nature of a theatrical guild. This was the proposal that on and after a certain date the A.T.M. should engage none but A.A. members—(applause)—who in return would not work outside London for any but members of the A.T.M. But that was not accepted. It was then suggested that a proposal for preferential treatment for A.A. members might be more successful, and this was put forward in the form of restarting a bureau of employment. The managers replied that such a bureau should be jointly controlled by the two Associations, a suggestion which the A.A. welcomed because they thought it would come to the same thing as their own suggestion. The project was discussed with some appearance of success, but the discussions about the contract got no further. It was thought, however, that the A.A. might possibly accept modifications to the existing contract in return for the advantages of the scheme proposed. Then came the ballot on the contract, and after that the managers refused to discuss the bureau scheme any further, although they had said that the two things were separate.

There was a meeting last week with the managers—at their invitation—to hear their views about the lying and malicious statements which they alleged had appeared in the Press. It was rather a stormy meeting, and the A.A. representatives maintained that they had not lied—as indeed they had not. Finally they elicited from the managers that they would not discuss the contract any further, they would not go to arbitration, and that they would not have any dealings with a trade union. That was the present position.

Always Ready to Arbitrate.

Mr. Lugg, who followed, bore out Mr. White's statement and amplified it. Just before the last meeting with the managers there had been a meeting of the Joint Committee, which was an advisory board, consisting of representatives of the A.A., the V.A.F., the A.M.U., and the N.A.T.E. That meeting was organised in order that the result of the meeting with the managers should be reported.

Mr. Lugg said he was regarded as a firebrand. He wished to point out that that could not be in any way reconciled with the facts. For nine months they had tried to get the managers to deviate one inch from the position they had taken up in insisting that they (the A.A.) should accept the alterations to the contract.

At the very first meeting he made the statement, in order that the atmosphere might be completely cleared, that if the managers had anything to propose which was for the ultimate benefit of the profession, although at the present it might react against them, he was prepared to fight for the managers' point of view.

They had a large number of meetings and tried to meet the managers on every point. They suggested alternatives, but the managers would not deviate at all from the contract they desired to impose upon them. They sent their final draft headed as follows:—

STANDARD TOURING CONTRACT AS FINALLY DRAFTED BY THE ASSOCIATION OF TOURING MANAGERS.

Not only was a ballot taken, but there had been the questionnaire, and this showed that the previous decision was more than confirmed. The majority against the contract was more than ever before. (Applause.)

The A.A. suggested that the A.T.M. should meet them again in order to reopen negotiations on the controversial clauses, but they refused to meet them at all, and they further refused arbitration.

Accusations Made.

At the meeting last Wednesday the only accusation they could bring was that some of the A.A. members, at propaganda meetings or in letters in "The Era" and elsewhere, had made statements which were not true. They did not refute any of the statements which the A.A. had made in the Press.

When the Joint Committee met again it was decided to send a letter to the A.T.M. asking them to receive, as a deputation, Mr. J. B. Williams, of the Trade Union Congress and A.M.U.; Mr. Voyce, of the V.A.F.; Mr. Terence Cannon, of the N.A.T.E.; and Mr. Lugg, of the A.A., to see if it was possible to avoid a rupture in the entertainment world.

Mr. Lugg said they had not heard officially how that letter had been received, but he had just returned from a journey to the North, where he had seen quite a number of managers who had definitely informed him that they had no intention of withdrawing the present standard contract—(applause)—and he had a copy of a notice posted by one of the leading lights of the A.T.M.

The Notice.

This was as follows:—

As the members of the A.T.M. have decided to continue the contracts entered into with artists, I hereby agree to re-engage all members of the company as from Oct. 2 to the end of the tour, meaning that the present standard contracts are still in existence. (Applause.)

So, said Mr. Lugg, the company had decided to go on.

That might give some inkling of the A.T.M.'s attitude towards the Joint Committee's proposal.

Mr. Lugg then read a telegram from Conrad Noel and Sidney Paxton, and reiterated that the A.A. had always been prepared to meet the managers, but they now refused to recognise the Association as the body who should negotiate the terms and conditions for provincial actors and actresses.

At the Chairman's suggestion, Mr. Lugg explained in detail the principal changes the managers proposed, and the effect of them. These have been fully set out in "The Era" previously, the last occasion being three weeks ago.

West End Support.

Mr. Godfrey Tearle followed, and said he was there mainly to prove to himself and others that he wanted most earnestly, that he was ready to help in whatever way lay in his power, in this very big question which had arisen in their calling.

On the points which had been spoken to that night he could not conceive that anyone with any feelings of respect for their calling could say that the A.T.M. had behaved well—one might say that they were not playing cricket. (Applause.) There were other matters on which they might have divided opinions, but the alterations proposed in the contract were inhuman. He did not think there could be one voice to support the suggested alterations. Whatever the method, they were fighting for that which was true and just and right. (Loud applause.)

The Resolution.

The Chairman afterwards put the following resolution to the meeting:—

That this meeting deplores the attempt of the A.T.M. to reduce the terms of the Standard Touring Contract, and also the attitude adopted by that body in refusing further to discuss the points of difference or submit the same to independent arbitration.

Whilst expressing the hope that the managers will come to an amicable settlement and agree to retain the present Standard Touring Contract, the meeting pledges itself to resist this attack by every means in its power. (Loud applause.)

Mr. Henry Boyden, a member of the audience, seconded the resolution, which was supported by Mr. J. B. Williams, who was given a hearty welcome.

Paltry Demands.

One heard the word extremist used, he said, and then saw the paltry terms put forward. They were the paltriest terms he had ever heard so described. A £3 minimum for touring was absurd—what with lodgings, trying to keep respectable, trying to keep virtuous—(applause)—he knew what he was talking about. For the people who paid these wages to talk about the A.A. as extremists was absurd. Who was making them? That was the question.

They had one of the finest cases possible, and the managers were trying to work off the old gags. He spoke from experience when he said that if the managers paid a fair wage they would see that they got value for their money, and with proper wages there would be no duds in the business at all.

He was out for peace if it could be obtained, but if it came to a fight he was prepared to go into it with both feet.

He almost wondered what age we were living in. We had got beyond the Stone Age, but they seemed to be going a bit further back than that. "As finally drafted by the A.T.M."—

"You have got no voice in it," said Mr. Williams. "Why, good gracious, that idea has gone dozens of years ago. You have got to be reckoned with, and your society has got to be recognised. I want this point to go home. Full trade union recognition for the A.A." (Loud applause.)

What was the good of an association if they were denied the right to use it? Having got it, they must see that they were fully recognised. That was the advice he gave them as an old trade unionist and chairman of the General Council of the Trade Union Congress.

Not a Strike.

Some people were under the impression that this was a strike. It was nothing of the kind. It was a lock-out. (Applause.) The people who were trying to impose the terms were not the actors; they were resisting the attempt to impose terms on them. (Applause.)

It would not be a fight between the touring managers and the A.A. alone. (Cheers.) It was a challenge to the whole trade union movement—(hear, hear)—and he said that as one who knew something about trade union fighting. It might not mean one actor or actress coming out. There were more ways than one of killing a dog. (Laughter and applause.)

"Have you ever heard of a strike of patrons?" asked Mr. Williams. "With the organisation we possess it would not be very difficult to follow any manager round with bills ready calling on trade unionists not to patronise his show." (Shame.)

Mr. Williams: "I'll admit it's a shame, but not half the shame it is to pay men and women the rotten wages that are offered." (Cheers.)

There was also a transport question in connection with the touring managers. Suppose the transport workers take a hand? There would be no scenery or baggage. (Hear, hear.) But in spite of all that, he wanted to urge on them reason and moderation. (Oh!)

"If we do posess a giant's strength, don't let us abuse it," said Mr. Williams.

A Suggestion.

He wanted to suggest, as one who knew something about arbitration boards, that the actors and managers should place their case before a board of six persons—three managers—not touring managers; surely to goodness they can trust three of their own class—and on the other side one musician, one representative of the V.A.F., and one of the theatrical employees. (Applause.)

He had sat on some 200 or 300 arbitration boards during the past three years, and if they could get agreement round the table it was far more secure than force by either side. He noticed that at the last meeting one of the managers said he was dizzy with discussing the contract. Well, it was time others came in to help them. (Laughter and applause.)

Mr. Williams then quoted from the letter which appeared in last week's "Era" from "Gerald Tapping," and declared that it was illogical and contained contraditions as well as some untruths.

Turning to incompetents, the speaker said if they were on the stage it was the fault of the managements—not the actors. But who could say whether he was the sole judge of whether a person was incompetent or not? In an artistic business this was essentially a matter of opinion.

And what were the qualifications for management? (A Voice: About £2,000.)

Mr. Williams: Yes, an amount of brains, and that's not always in their pockets, unfortunately.

There was a big degree of difference between the two bodies, and unless there was to be a row, the only way out was arbitration, where both sides could state their case, and where the full details could be dealt with by somebody who knew what the business was.

Adverting to the incompetents, Mr. Williams remarked that nothing was said about them until an attempt was made to organise them, and if they did that the managers would see that they got full value all right.

Be Loyal.

Concluding, Mr. Williams urged them to be loyal to their society. Loyalty was essential—everyone standing together determined to see a better time for the profession. (Applause.)

A member of the audience, referring to the letter quoted by Mr. Williams, said it was signed from the Actors' Club, but there were no person of the name given in the books of the club, which was 95 per cent. behind the A.A. If the gentleman had used a name other than the one he was a member under it detracted from the value of his letter, which, under those circumstances, was beneath notice.

[The writer of the letter referred to was Mr. Gerald Saffery, whose name was unfortunately misprinted. He has written us requesting that the necessary correction be made in this issue.—Ed. "The Era."]

Miss Page pointed out that the managers had said that expenses had gone up 160 per cent. and receipts down 75 per cent. Well, if that was so, it was a wonder they sent out companies at all. They said they were looking after the small manager. Well, the Association was looking after the small actor. (Applause.)

Mr. Howard Forbes, who said he made no apologies for being what was called an extremist. Trade unionism was a principle and they could not mix expediency with principles. They could be conciliatory in their method but they must be absolutely firm in the basic principle. (Applause.)

He suggested that now was the time to formulate demands for a real standard contract. (Applause.)

Let Moderation Prevail.

Mr. Cannon, of the N.A.T.E., supported the resolution, and declared that the actors had one of the finest cases ever put forward. He also urged loyalty in this fight—the fight for reason and fairness.

Miss Gladys Ffolliott also spoke, reminding the audience that the victim of one of the most recent and brutal murders was once a chorus girl. But she found another mode of life more remunerative and met with a terrible fate in consequence. Let them remember that. The suggested minimum was one on which no girl could live and clothe herself decently, and they should demand more. It was almost certain that there would be no fight; the managers would not want it. (Laughter and applause.)

Mr. F. B. J. Sharp wound up the discussion by congratulating the Council upon the extraordinaryily moderate way in which they had handled the matter. (Applause.)

In so far as they were moderate they would have behind them the only thing that mattered—public opinion. (Applause.)

So long as they behaved as decent citizens there was only one thing that could happen and that was that any ordinary and fair demands they cared to make would be satisfied. (Loud applause.)

The resolution was then put and carried unanimously, amidst great enthusiasm.

Thanks were accorded to Mr. Calthrop for calling the meeting, presiding and lending the theatre.

AMUSEMENTS IN SOUTH AFRICA.

FROM OUR OWN CORRESPONDENT.

CAPE TOWN, Aug. 28.—OPERA HOUSE.—S. L., Mr. Leonard Rayne; G. M., Mr. Grant Fallowes; D., African Theatres; M., Mr. W. F. Goodman.—The 1922 Musical Comedy Company opened the season on Aug. 15 to a good house with "A Night Out." Coningsby Brierley as Joseph Pinglet was very amusing, and kept the fun going. Dorothy O'Shaun did good work as Victorine. The remainder of the caste was in excellent hands. Mr. W. F. Woodman, with his usual courtesy, looks after the front of the house.

TIVOLI.—M., Mr. John S. Goldstone.—The bill for the week commencing Aug. 16 has been attracting fair business. Julian Rose, the Hebrew comedian, in his third week put in a change of business. Pinto, the contortionist, is a clever artist, and his act is excellent. De Wilfred, zylophone player, gives a capital show. Angel Bros. in their second week present a comedy acrobatic number with clever tricks. Decima and Eddie McLean, Australian dancers, are exceptionally clever in their act. Their dancing is above the average. Geo. Hurd, Australian juggler, is a perfect adept with his tricks. He works his show with neatness and smartness.

For the week commencing Aug. 23 the following artists appeared. Aug. 21 to 24: Miss Ethel Hook, the brilliant contralto, assisted by Arthur Argent, baritone, and Miss Edith Page, pianist, paid a return visit, and were accorded a big reception. They sailed on the 25th for Australia. Morvana, billed as the Anglo-Roumanian pianist, was well received. Pinto, the contortionist; De Wilfred, zylophone player; Daimler and Eadie, comedy duo (return visit); George Hurd, juggler; Zona and Milroy, comedy duo (return visit); Pan and Girls, acrobatic dancing (return visit).

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WEDNESDAY, SEPTEMBER 27, 1927.

THE TOURING CONTRACT CRISIS.

THE attitude of the Actors' Association towards the new proposals of the Association of Touring Managers was reaffirmed at a mass meeting, held at the Aldwych Theatre, on Sunday, when a large attendance pledged itself to resist by every means in its power any attempt to reduce the terms of the contract.

An Absolute Deadlock.

The present position is an absolute deadlock. Representatives of the A.T.M. and the A.A. met on Wednesday, but made no further progress towards a settlement. Meanwhile, the kindred Associations, the Variety Artists' Federation, the Musicians' Union and the National Association of Theatrical Employees had arranged to support the A.A. in their efforts to resist the managerial demands. Mr. J. B. WILLIAMS, the general secretary of the Musicians' Union was, indeed, the principal speaker on Sunday, and made a deep impression by his address.

It is no new thing, of course, for the societies mentioned, to give offers of support in their various disputes, but MR. WILLIAMS went a step further by giving more than a hint that the Transport Workers' Union would take a hand in the matter, and the A.T.M. would find itself ill prepared to stand up against an organisation that has proved so potent in past trade disputes. MR. WILLIAMS went on to suggest that the question be referred to a board of arbitration consisting of three non-touring managers and one member each of the V.A.F., the M.U. and the N.A.T.E.

A Case for Arbitration.

While agreeing with MR. WILLIAMS in regard to the necessity of having on the board men connected with the entertainment profession, we cannot commend his suggested composition of the board, since the societies mentioned are already committed to the A.A. view of the question, so that as far as they were concerned there could be only one result. A much better way, we think, would be to get the services of three West-End managers and three West-End actors, who are all parties to the Valentine Contract, to adjudicate upon the Touring Contract with an independant person—say a dramatic author—as chairman.

It is a thousand pities that so admirable an opportunity as that afforded by the meeting on Wednesday, between representatives of the A.T.M. and the A.A. was allowed to pass without result. Concessions on both sides are possible, and we are convinced that a way out could be found if only patience and conciliatory methods were exercised. Failing that, we see no other course open than that of arbitration. It is futile to labour the details of a question upon the merits of which both sides have made up their minds. About one thing, however, there should be no question. The A.A. is the representative body of the profession, and its claims to recognition should not be disregarded. Whether the old contract remains or the new is adopted, there should be no return to the *status quo ante*, when there was no standard agreement in existence.

The secretary of the A.A. was very optimistic in this respect on Sunday. He said that he had learned from several companies in the north that the members thereof had had their contracts renewed on the old terms up to the end of the year. This would appear to point to the fact that individual members of the A.T.M., at any rate, are abandoning the idea of any alteration of contract. It would be good news, indeed, to learn that MR. LUGG'S optimism was justified. The slump in entertainments is passing, and if our prediction, that railway rates are coming down turns out to be true, the necessity for any modification of the contract, which the actor never regarded as very liberal in terms, would disappear. If, however, the differences of the two societies are not composed in any other way, we certainly think that arbitration should be accepted before either side presses its claims to a conclusion.

AS YOU LIKE IT.

Moscovitch.
The "light" in "The Torch."

* * *

(I tender the above joke with Apollogies.)

* * *

Sorry to learn, from a contemporary, that "our comedians aren't funny enough." It's no laughing matter.

* * *

Messrs. Grein & Lion.
Anticipating a pleasant run with their Pinero cycle.

* * *

We shall all be Happineropening night.

* * *

Apropos of cycles, have you heard of the dumb actor who, after a bicycle accident, picked up a wheel—and spoke?

* * *

Good and Bad.
"What we want is a super loaf," observes a baker. And what we don't want is a super loafing, replies the manager.

* * *

"Twinkle, twinkle, little star!"
Sighed the super from afar.
"If I don't become one soon,
All my life I'll have to moon."

* * *

"Robert Atkins has recovered from his serious illness," writes a contemporary, "and operations start next week." It sounds like a relapse.

* * *

Obviously.
Says Norma Talmadge: "All girls are in love—or want to be." But it's just that little "or" that is so worrying. All men are rich—or want to be.

* * *

"Miss Tree is not conventional," runs a report. She likes branching out.

* * *

Marie Ault has a grown-up daughter—but you'll be wrong, just the same, if you call Marie "Ault."

TOUCHSTONE.

THE DRAMA IN AMERICA.

"The Torch Bearers"—"Sally, Irene and Mary" "Molly Darling"—"Her Temporary Husband"—"Wild Oats Lane."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 16.—The author of the three-act comedy, "The Torch Bearers," now running at the Forty-eighth Street Theatre, is George Kelly, a brother of Walter C. Kelly, the "Virginia Judge" of vaudeville. The play is an amusing satire on amateur theatricals, and has scored a success. It is filled with character and incident almost to the exclusion of any plot. The first act is devoted to the rehearsal of a play held at the residence of Fred Ritter, whose wife has stepped into a part at the last moment. The second act takes place back-stage at Horticultural Hall while the play is in progress. Everything, of course, goes wrong. In the last act Ritter berates his wife for her poor performance, although the directress bids him remember that "there will be actresses when husbands are things of the past." This directress, Mrs. Pampinelli, is played by Alison Skipworth, and is screamingly funny. Her oracular speeches are punctuated by a cuckoo clock. Mary Boland, as Mary Ritter, is very good.

"Sally, Irene and Mary."

The title of this musical comedy is composed of the names of three of the most successful musical plays that Broadway has seen. The authors of the book are Eddie Dowling and Cyrus Wood. The music was composed by J. Fred Coots. The action concerns itself chiefly with the fortunes of three girls from the tenements who win their way to success in Broadway shows. Eddie Dowling makes himself popular as Jimmie Dugan, a typical "East Side" youth, whose success in local politics helps him to win Mary O'Brien from the aristocratic son of his mother's landlady. This debonair youth, Rodman Jones, bobs up at embarrassing moments for Jimmie, and he owns an expensive car, but Jimmie has a Ford, and shows that he is a better driver than his rival. Edna Morn, Kitty Flynn, and Jean Brown, as Sally, Irene and Mary respectively, are an attractive trio whose singing and dancing are quite enjoyable.

"Molly Darling."

Numerous dances enliven the action of this two-act musical comedy at the Liberty Theatre. The best of them are supplied by the exceedingly nimble and comical Jack Donahue. When he is not dancing he is answering such personal questions as "Could you impersonate a horse?" replying "Neigh, neigh." Questioned about his religion, he admits that he is an amethyst. Molly Ricardo, the heroine, is a needy old musician's daughter with the knack of song-writing. When the wolf is at the door she turns a song failure into a success by changing it to rag-time and sells the song to a music publisher for a fabulous sum. Mary Milburn, who plays Molly, sings delightfully. Some very vivacious and comic dancing is done by the Two Taylors, Billie and Billy, and Hal Forde scores in the songs and dances assigned to the rôle of a Broadway music publisher. The book was written by Otto Harbach and William Cary Duncan. The music was composed by Tom Johnstone.

"Her Temporary Husband."

This three-act farcical comedy, by Edward A. Paulton, seems to have made a hit at the Frazee Theatre. If she marries Clarence Topping, the man of her choice, Blanche Ingram will forfeit a fortune. Topping is mercenary to his finger-tips, and he arranges that Blanche shall marry the most hopeless patient in a home for incurables. Upon the death of this unfortunate, everything will be all right. Tom Burton, who has fallen in love with Blanche at first sight, disguises himself and impersonates the invalid at the wedding ceremony. In the last act he announces that he is the grandson of the man he was supposed to be. The piece proves highly amusing, H. H. Frazee, the producer, having provided a well-selected cast of fun-makers, including the popular William Courtenay, Ann Andrews, Selena Royle, George Parsons, Harry R. Allen and Henry Mortimer.

"Wild Oats Lane."

At the Broadhurst Theatre the current attraction is the above-named melodrama, in three acts and an epilogue, by George Broadhurst. It is based on Gerald Beaumont's story, "The Gambling Chaplain," and its central figure is a jovial Irish priest, whose parish house is near an "underworld" district from which the play takes its name. Father Joe befriends a young girl who has been on the streets, awakens the conscience of the man who has wronged her, and sends them away to a ranch to begin life anew. Maclyn Arbuckle, who impersonates Father Joe, has a part that fits him admirably and gives an excellent portrayal.

THE PLAY IN PARIS.

A New Work by Brieux—Lugné Poe Re-opens the Maison de l'Œuvre—Knoblock's "Tiger" in French.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The event of the week, hardly reaching expectations, was the production of the latest three-act comedy of M. Brieux, entitled "L'Avocat," at the Theatre du Vaudeville, on Friday evening. But the real soiree of interest was, perhaps, the début of the Spanish singer, Raquel Meller, with other fine acts, forming a brilliant programme, at the Alhambra. The question presented by Eugene Brieux is whether a lawyer, knowing that his client is guilty of murder, is justified in pleading the innocence of the accused. A drunken husband has been found shot dead, and after a long investigation the discovery of the revolver causes suspicion to fall on the young widow, Louise Du Coudray. Martigny, a rising and highly esteemed barrister, friend of the family, agrees to conduct her defence, notwithstanding he is convinced of her guilt, which is substantiated by the private testimony of neighbours of the deceased, whose father was a country squire. The latter also keeps silent for the sake of the honour of the family. Nevertheless, Martigny takes up the case because he loves Louise. By his eloquence he secures her acquittal, due to a large measure by the revelation of the murdered man's shady character. The father has positive proof of his daughter-in-law's guilt, and the young lawyer feels conscience stricken. This is confirmed in the last act, where Louise, prior to going abroad, visits her counsel to thank him for his services, and reveals, when reproached by Martigny, that she shot Du Coudray in a dispute because he suspected she was in love with the lawyer. Her brutal husband had threatened to kill the supposed lover, so she was exasperated. And Louise confesses she loves Martigny before they separate for ever. This termination of a strong comedy is dignified and highly moral, while saving it from melodrama. Louis Gauthier (L'Avocat Martigny), Berthier (the squire), Armond Bour (presiding judge), and Mlle. Falconetti (as Louise) constitute an adequate cast.

"Le Lasso."

The Maison de l'Œuvre resumed operations on Wednesday evening, when M. Lugné Poe presented the above-named three-act drama by Battu Weber, a Luxembourger of literary talent. The Lasso is the family attachment that the hero at first disparages, considering himself too independent to be thus roped in the sacred circle. But he finds himself drawn by the natural course of events to do as his father did, even attempting to commit suicide, and nothing can dispossess him of the same instincts or defects to which he is the natural heir. Such is the essay of Mr. Battu Weber. Roger returns home when his father dies, and learns he poisoned himself after having robbed his employer Johnson to meet the debts of his disreputable son Henri. Roger accepts a position in the same firm, mainly because Marthe, his former sweetheart, is working there as stenographer. Their employer offers Marthe his protection, but the honest girl declines. When her good-for-nothing brother, Houblon, however, demands funds in order to clear out of the country, Marthe begs Roger to loan her the money, hinting she may be tempted to visit Johnson for it. Roger promises to find the amount, and in despair decides to appropriate it from the safe. While in the act he meets his brother Henri with his crony Houblon, there on the same mission. The horror of the situation kindles his better instincts, and he regards their present dishonest action as a call-of-the-blood. He shoots himself, Henri being arrested after as the culprit. Roger imagines Marthe has given herself to Johnson for the sake of her brother. He recovers, nursed by his mother and a cousin; he begs the latter, as a suitable reparation, to marry him, although knowing she loved Henri. When he learns Henri has died in prison under the accusation of burglary and attempted murder, he confesses the truth; his gentle cousin leads to a meeting with Marthe and the lovers weep together—from which we may premise they will marry. The second act is particularly interesting, and notwithstanding a weak third act, "Le Lasso" is a strong play, admirably sustained by Allain Dhurtal as Roger, Serge Plaute as Houblon, R. Dartois as Henri, Mmes. Bianchini as the much-tried mother, Suzy Prim as Marthe, and Christiana Lauray as the cousin.

"L'Heure du Berger."

This three-act comedy by Edouard Bourdet, produced at the Theatre Antoine last February, was revived at the Theatre Femina on Thursday. The denouement is changed. In the first version the girl, unable to obtain her father's consent to their marriage, offers herself to the suitor. This rather shocked the provincial playgoers and the play now terminates with a wedding. Lagrenée holds the rôle of the passionate young man, and Eugenie Nau that of his timid mother; Marthe Regnier is the girl, and L. Maurel, her selfish old father.

"L'Eveil du Fauve."

Edward Knoblock's social comedy "Tiger," was presented in French at the Theatre des Arts last Tuesday, under the above title, in four acts. The French version is by Jacques Natanson, and he appears to have fulfilled his task satisfactorily, having added a few touches to suit local taste. Still the critics seemed puzzled at the uncertain symbolism of the plot. They most admired the scene of the English kitchen with its bright pots and pans (miniature cooking utensils were given away at the private show for the friends of the house). P. Renoir ably holds the part of the young politician Cooper, Paulette Pax being a sentimental Mary, whose public vocation is to cook. "L'Eveil du Fauve" (Awakening of the Stag) will please the average playgoer here, but the Theatre des Arts is a bit out of the way.

"Les Petits."

Pursuing his programme at the Odeon, M. Firmin Gemier revived on Friday this three-act piece of Lucien Nepoty, produced at the Theatre Antoine early in 1912. It is accompanied by a one-act comedy "Par la Fenetre ouverte," by G. C. Felizet. "Les Petits" was again well received.

Coming Events.

"Judith," by Henry Bernstein, is due at the Gymnase next week; as is also "La Journée Merveilleuse," at the Palais Royal.

An operetta, script by Sacha Guitry, and score by Raynaldo Hahn, is to be mounted shortly at the Theatre Edouard VII., with Sacha and his wife, Yvonne Printemps, in the lead. A musical comedy, "Ceboulette," by F. de Croisset and R. de Flers, music by André Messager is ready, and may be produced at the Theatre de Paris by Leon Volterra.

The title of the revue at the Casino de Paris, when it is reconstructed, will be "Paris-Miss," by Briquet, St. Granier, and A. Willemetz, music arranged by Maurice Yvain, produced by Jacques Charles. Mme Mistinguett is to be the star.

The Mogardo Theatre (formerly Palace, inaugurated by Sir Alfred Butt), will reopen September 30, under the management of Zibell and Braicon, with "L'Arlesienne," from the Odeon.

RACE-HORSE OWNER AND ACTOR.

THE JOYS OF THE COUNTRYSIDE.

By TOM WALLS.

Can a man be a trainer of racehorses and an actor, too?

Most assuredly he can; and a racehorse owner, as well, for that matter.

I am all three, and, besides, a rider and producer of plays.

It is a broad statement, but I do not know of any other actor in this country who is also a "pukker" horseman. I have owned, trained, and ridden my own horses; I have "saddled" (that is trained) my own animals at Newmarket and at Epsom, and I have ridden on all the principal courses in Australia, including Randwick, Flemington, and Caulfield.

I had my first ride in a race when I was nine years old, at Ashby St. Ledgers, Northamptonshire. I rode as a youngster in what is generally known as "flapping"—galloway races—at unregistered meetings, where there were no recognised rules of racing. I have hunted with the Pytchley hounds; in fact, I was bred and born in the Pytchley country, and was associated and brought up with horses before I ever dreamt or knew that I would become an actor. I am a genuine lover of horses, and of dogs, too, for that matter. And when I go racing, I go purely and simply for the love of racing, not necessarily to bet.

[*Photo, Stage Photo Co.*
TOM WALLS.

Learned a Lesson.

I have done a great deal of betting in my time, and have lost a lot of money—tons of money—and I have won a lot. And I have found, like others have done, that from the odds bookmakers lay, if you bet long enough you will be certain to come out on the wrong side, because the odds are always against you. If the handicap is made correctly, and there are 30 runners, say, the odds ought to be 29 to one on each horse. Even then the bookmaker would have one point in his favour.

But I have learned my lesson. I go racing, but very seldom bet. People have asked me: What have you backed for the So-and-So race?" and when I replied that I have not had a bet, they have expressed surprise, and remarked: "But you have got some horses yourself!" That does not make any difference. I have long since come to the conclusion that, generally speaking, betting is a "mug's" game. There is no money in it, except for the bookies.

My idea is to have about half a dozen bets a year, and spend the rest of the time studying form, so as to be able to place one's bets to better advantage. It does not follow that because you have only half a dozen bets a year one does not take an interest in racing.

I love racing as I love horses and dogs.

Tons of Money.

I had dropped out of training for a few years until recently I began again. I have started at Epsom, and am getting together a little string of horses. I have already got one or two nice young animals, but I am not going to prophesy how they will turn out; I must wait and see. But there is one horse I can mention. Out of sentiment he has been named Tons of Money, he is by By George, out of Wave Off, the dam of one or two nice horses in Ireland, and he is, I think, a high-class young horse. There is no telling what he will do, but I hope he will try to live up to his name, and his namesake, in the title of the successful Shaftesbury play. In addition I have the horses Rushyford, Battles, and Sun Chap.

Too Old at 39.

Have I ridden in races? Many times. I rode at Lewes last month. But I am getting a little too old for race riding—I am 39—as it is a young man's game. I hope, however to ride my own horses now and again.

Being an actor I am naturally always in London, and the only disadvantage I find in continuing the two businesses is that I cannot often be with my horses at evening stables. Otherwise, I can put in my Epsom work just as much time as any other trainer.

There is, of course, no association between acting and training—as professions they are as wide apart as the poles; but they both help me considerably, as one is an antidote to the other. I am very fond of both professions, but I suppose, providing the supply of money were equal, I should prefer training, because I like country life. I was bred and born in the country, and although I have played in London for 15 years, I have never lived in London—I have never lived nearer to London than, as now, at Epsom, 14 miles away. Before going to Epsom, I resided at Gorhambury, 3½ miles from St. Albans Station—and St. Albans is 19 miles away.

How I Began Acting.

As an actor I started as a pierrot with some friends at Brighton in the summer of 1904, and in the winter I went back to farming in Northamptonshire. The following season saw me again at Brighton, and from there I went to Canada and America with the "Scarlet Mysteries." On returning to England I was at the Empire for four years; then I went to Australia for two years. Afterwards I played in town, at the Gaiety, Daly's, Adelphi, and at the Empire again, the Winter Garden, Shaftesbury, and now at the Lyric. The plays with which I have been associated are:

At the Empire—"Roger de Coverley," "Day in Paris," "Bell of the Ball," "Round the World," "After the Opera," "Oh, Indeed!" "Come Inside," "Watch Your Step," and "Follow the Crowd."

At the Gaiety.—"Sunshine Girl," "Girl on the Film," "Going Up," "The Beauty Spot."

At Daly's.—"The Marriage Market," "Country Girl," and "Betty."

At the Adelphi.—"Veronique" (revival), "High Jinks."

At the Shaftesbury.—"Oh, Julia," and "Tons of Money."

At the Winter Gardens.—"Kissing Time."

At the Lyric.—"Whirled into Happiness."

A New Drama.

I have also been on the halls and played at the Coliseum and Palladium. In management I have been associated with "The Kiss Call," "Jack O'Jingles," "Fulfilling the Law," "Brown Sugar," "Tons of Money," "The Disorderly Room," and "Wangle v. Wrangle." And now I am actively engaged in producing myself "The Balance," a dramatic play by Frank Dix and Leon M. Lion, which is to be presented at the Opera House, Manchester, on October 15, and eventually in London. I am also the managing-director of the business of Tom Walls and Leslie Henson, Ltd. And I am playing 8 shows a week at the Lyric!

Both acting and training are interesting professions, and I hope gradually to drop out of one and slip into the other more seriously. I have had quite enough of the theatre. I like training better. I want to go back to the country. Adapting oneself to country life is difficult if you have not been used to it. (This is a warning to those actors who think they would like a farm in the country.) To me the country has many attractions, but to townsmen there are many disadvantages. I love the country in all conditions—rain, hail, snow, or shine. I like wind, wet and mud, just as much as I like sunshine, if I am properly equipped for the occasion. You can have your London of the motor-'buses, the taxi-cabs, and the sky signs, but a week in London four or five times a year with a pocket full of money would satisfy me.

BEHIND THE SCENES.

Harry Weldon will take George Robey's part, when "Round in 50" opens at the Liverpool Olympia at Christmas.

* * *

Geoge Robey returns to the house of Stoll on completing his contract with the Wylie-Tate production at the Hippodrome.

* * *

Billy Merson will be seen in a big West-End production in the spring. His contract at the theatre in question, which shall be nameless for the moment, will be at least until the end of the year.

* * *

London 'bus conductors are in for a dress rehearsal treat.

* * *

Nobody can "talk" better than a 'bus conductor—when he likes.

* * *

An American actor now in our midst has acquired a really terrible swelling of the head.

* * *

He was seen the other morning walking up St. Martin's-lane. But so, of course, were other American actors.

* * *

Godfrey Tearle may be "lead" in the Play Actors' first 1922-23 play, wherefore one wonders if it is one of the two he is considering for the Apollo.

* * *

"Dear Old Charlie's" nephew, Eugene, is a distinctly clever female impersonator.

* * *

"The Value of a Great Name" vastly tickled Emmett Adams.

* * *

It was indeed a pretty compliment—casting two Brandon-Thomases for [illegible] about the other Charley.

THE VARIETY WORLD.

Matinee in Aid of Jewish Schools—Dancing at the Knickerbocker—Georgie Wood in Australia—Popular "Rockets."

The Illustrious Invalids.

Sir Walter de Frece has made a good recovery from his recent motor accident; but rest and extreme care are still enjoined on Lady de Frece.

In Aid of Jewish Schools.

On Sunday, October 29, a matinée will be held at the Aldwych Theatre in aid of the funds of the West Ham Hebrew Congregation Schools. The object of the fund is to build schools for the Jewish children of the district, the present accommodation being quite insufficient. Many well-known artists have promised to appear, including Miss Violet Essex, Lorna and Toots Pounds, Donald Calthrop, Tucker, &c., and Mr. Chas. Gulliver has kindly promised his assistance in obtaining the services of a number of other leading artists.

Sunday Dances at the Knickerbocker.

The Knickerbocker Club was almost crowded out on Sunday evening, the special attraction being one of the weekly dances which are proving so popular a feature of the club. Mr. Alf Leonard and the Knickerbocker Orchestra supplied the music with their usual success.

Georgie Wood in Australia.

Friends of Georgie Wood, in Sunderland, of which the popular little comedian is a native, have received a letter from him by the last mail from Australia, in which he states that his Melbourne season at the Tivoli extended over 108 performances, which is a record. "I have had," he writes, "the happiest time of my life here, and it is with many regrets I leave the place." He also states that he has visited Dame Nellie Melba, at her residence Coombe Cottage, and that the great singer presented him with an etching of her residence, a signed photograph of herself, and a diamond and platinum tie-pin. Before leaving Melbourne in continuation of his Australian tour, Georgie entertained a thousand Boy Scouts with his sketch, "Nobody Loves Me."

American Offer for "Rockets."

Mr. Harry Day has, we hear, received a cablegram from New York from an important American theatrical syndicate there, inviting him at his own terms to produce "Rockets" with a complete London company, to open in the Broadway in December.

The Coliseum's Conductor.

The "task" this week of Mr. Alfred Dove, the musical director of the London Coliseum, is an exceptionally heavy one. Starting with Elgar's "Imperial March," he next finds himself conducting a series of exacting operatic airs in which he has to accompany that charming coloratura, Vera Lavrova, who has secured another big success. He gets a rest while the New York Havana Band is performing, and afterwards comes the intermission into the music of the "Meistersingers." Yvonne Daunt calls upon him later for skilfully executed passages from Leo Delibes, Lulli, Chopin, and Saint Saens.

Manchester Hippodrome Attractions.

Miss Violet Vanbrugh is to open at the Manchester Hippodrome on Monday, with Ben Webster and Harold French, with "The Difference," by Matthew Boulton, which was such a success at the London Coliseum a few weeks ago. On the same bill will be the welcome reappearance of Jack Williams in "A Sister to Assist 'Er," with Gracie Vicat in the rôle of the landlady.

"Rockets" Re-costumed.

The company of Harry Day's revue "Rockets" at the Palladium were resplendent in new dresses at the 350th performance last Tuesday. Two unique headdresses were worn by Miss Lorna Pounds, in the "Restaurant" and "Colourland" scenes respectively.

The Holborn Empire.

"There is no truth in the statement that the Holborn Empire is to be converted into a picture theatre," said Mr. Charles Gulliver, to a Press representative on Monday night. "There is a possibility that we may show pictures in the afternoon, and also, if we like, on Sundays. To do this we have to apply to the London County Council for a licence, and we put up a statutory notice outside the hall to show the public that such an application was to be made. I suppose someone who read the notice misinterpreted its meaning."

An Enthusiastic Golfer.

Although Sammy Shields was unable to persuade Dr. Bodie to join the Vaudeville Golfing Society, the latter has promised to provide a cup or a medal for next year. Sammy, however, had the satisfaction of securing Bruce Green at the Holborn last week, and is adding to his list of members with surprising rapidity.

A Timely Rescue.

Leslie Hogben, the popular manager of the Islington Empire, who is at present holiday-making in Jersey, was the chief character in an exciting incident there last week. Whilst Leslie and a few of his friends were playing cricket on the sands they heard a young bather calling for help. Leslie, with bat in hand, was first on the scene, and discovered that a small octopus had secured the child by the leg, but a smart blow on the head from the bat made the animal release its hold.

Lydia Lopokova.

Mdme. Lydia Lopokova returns to the Coliseum on October 9 with her company of Russian dancers.

A Good War Record.

For the coming winter the National Sunday League have secured the services of Mr. Raymond Newell, the bass baritone, who has a record of which many a man would be proud. From the mouth of his former commanding-officer in East Africa we learn that Mr. Newell did excellent service in East Africa during the war. In 1916 the officer in command of a detachment was informed by the medical officer that out of the 570 men in his charge, he could be prepared to lose 25 per cent. through sickness. To cut a long story short (and this story is told by the former officer-commanding in question), the O.C., who had received his military training some 20 years before with the Gordon Highlanders, decided that the best course to adopt to keep sickness away was to entertain his men with games and concerts. Mr. Newell entered joyfully into the spirit of the good work and, with others, amongst whom was Jack Power, of Power & Reed, kept the troops merry and bright. The result was that when the detachment left for the front only ten men were in hospital; the rest were fit and well.

"Shuffle Along."

P. M. Turner's musical-comedy revue, "Shuffle Along," makes its London début at the Alexandra, Stoke Newington, on Monday next. The book is from the pen of E. Byam Wyke, Percy Edgar wrote the lyrics, and Laurence Emlyn composed the music. Stan Paskin is principal comedian, and Dorothy Venton the leading lady.

A Remarkable Juggler.

On October 9, a remarkable juggler will be seen at the Alhambra—Fran kle Dent, the originator of the bounding hats for which he is known all over the world. He was born in Philadelphia, of English parents.

Will Bennett Holiday-making.

Mr. Will Bennett, the poular press representative at the London Hippodrome, is spending his holidays on a cruise to Santa Cruz by the S.S. "Andovanha." What is he going to do with the 33s. he won in a sweepstake on board?

Off to South America.

The members of the Edgar Allen Brown Devonshire Park Eastbourne Company of Vaudeville are now on their way to South America on a three or four months' tour.

VERA LAVROVA.

Mdlle. Vera Lavrova, who, in private life, is Baroness Royce-Garratt. She is appearing this week with great success at the London Coliseum.

They sailed last Friday, and will open at Buenos Aires. Mr. Leslie Sorany is in charge of the production. Mr. Walter O'Brien (Personality at the Piano) is among the artists.

To Aid the Dental Hospital.

On Sunday evening, October 8, a concert will take place at the Alhambra in aid of the Royal Dental Hospital. Amongst those who have promised to appear are George Robey, Harry Tate, A. W. Baskcomb, Milton Hayes, Billy Leonard, Donald Calthrop, Morris Harvey, Walter Williams, Misses Lucy Nuttal, Peggy O'Neill, and Ella Retford.

Jackson Owen.

Judging from the fine houses at Shepherd's Bush on Monday night, Fred Karno's latest success, "Oh, Yes!" will prove a strong attraction this week. In Jackson Owen—who has been running his own shows for several years—Fred Karno has secured a most resourceful comedian, who makes the most of his opportunities in this bright musical show, of which Jackson is also the producer.

Interesting Wedding at Derby.

Considerable interest was taken in the wedding which took place on Saturday afternoon at Derby, by special licence, of Ted Harris, the well-known boxer, and Miss Dollie Le Dacre, variety artist, and late Jazz pianist of the Palais de Danse, Derby. The bride wore a cream costume of gabardine embroidered in braiding, a Parisian hat of cream satin with orange blossom trimmings, and long cream veil. She also carried a bouquet of lemon and pink carnations.

The bridesmaids were Miss Rene Harris, a tiny tot in pale blue crepe-de-chine; Miss Amy Pickard; Miss Maggie Jeffrey; and Miss Rene King. The bride was given away by the bridegroom's brother, Mr. Tom Harris. The best man was Mr. Ted Foulkes.

The bride left for Scotland on Sunday to open an engagement at the Palais de Danse, Glasgow, with Les Jazz Belles, late of Derby.

Carnival Week at Morecambe.

At the closing performance of "Listening-in" at the Tower, Morecambe, last week, Mr. Darewski presented Mr. H. R. V. Addenbrooke, general manager of the Tower, with a handsome gold and enamelled cigarette case suitably inscribed as a memento of a happy carnival week there. Mr. Addenbrooke had a particularly busy time during the carnival week. Being President of the Chamber of Trade, he had the organising of the Wednesday's Fancy Dress Trades Procession and Battle of Flowers, and Sports on the Thursday. He was also Chairman of the Illuminations and Decorations Committee responsible for the whole of the week's programme in that direction, including an Illuminated Fancy Dress Parade and Motor Procession, Fireworks, &c., in addition to running a series of gala nights and fancy dress carnivals at the Tower.

The theatrical profession were well to the fore during the Carnival Week, as Mr. Addenbrooke had the assistance of Mr. Herman Darewski and Mr. W. H. Huish (well known in the cinema world) to help in certain judging.

Mr. J. H. Huddlestone, of the Winter Gardens, Blackpool, and Mr. John Tiller kindly undertook the duty of judging the illuminations.

During the week members of the "Listening-in" Company enacted a specially arranged carnival stunt for film purposes, taken in the Tower Gardens. The pictures will duly appear in the Carnival Film. Morecambe's King and Queen Carnival were represented by Mr. and Mrs. Jack Shires, and they also appear in the film.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-nine death levies are now due upon the 1922 books. Red stamps thirty-nine.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to express their thanks to Mrs. Walford Bodie for her annual subscription of £1 1s.; Anonymous 10s. donation, and to the following ladies for collecting: Miss Louie Vere, from Feldman's Concert Parties, Scarborough, £1 1s. 6d.; Miss Cara Magda, £1 5s. from the following: Esta Stella 5s., Wilson Hallett 5s., Morny Cash 5s., Mrs. Cash 5s., Errol Addison 5s.; Miss Margaret Radcliffe £1 3s. 6d., from the following: Ethel Levy 5s., P. L. Tarling 5s., King Luis 3s., Fred Granville 2s. 6d., Mr. Horace 2s., Arthur Melrose 2s., Lohse and Sterling 2s., D. V. 2s.; Miss Lily Hayes £1, from the following: Lily Hayes 2s. 6d., E. Montague 2s. 6d., S. Hampson 2s., M. Mattok 2s., M. Lear 2s., E. Hargraves 2s., M. Costello 1s., C. Hobson 1s., F. Staveley 1s., C. Lawman 1s., R. G. 1s., Joe Plum 1s., Violet Levy 1s. The collection at the South London realised £3 8s. 6d.

The Terriers.

At the meeting on Sunday last Walter Norman officiated as W.T., Ken Barton as V.T., Braddy Shaw G.C., Howard Ward W.I., Jack Cottrell W.D., George Beachcroft Y.B., Billy Stewart organist, and Arthur Were secretary.

A hearty welcome was extended to Walter Barrett, Howard Ward, Jimmie Guidery, Ken Barton, and George Beachcroft upon their reappearance in the Kennel.

The election of officers for October resulted as follows: W.T., Terrier Braddy Shaw; V.T., Terrier Eddie Gray; organist, Terrier Charlie Clark.

The next concert will be held on Sunday, Oct. 8, at the "White Bear," Lisle-street, at 7.30 p.m.

The ladies' dinner and concert has been postponed until Sunday, Nov. 19.

M.H.A.R.A.

The 1,261st meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, Sept. 20, 1922, when the following members were present: Messrs. Harry Marlow (chairman of committee), who presided, Jean Schwiller, Fred Woellhaf, Howard Ward, Harry Claff, Geo. Beachcroft, Fred Herbert (V.P.), Alf. Herald, Bruce Green (V.P.), J. W. Cragg (hon. trustee), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The renewal of the insurance policies with the Ocean Accident Corporation for the ensuing year was agreed to.

Dobson Studios.

Mrs. Sedgwick Dobson, of Dobson's Sudios, whom we met in town recently, informed us that she was compelled to curtail her visit owing to important business in Liverpool. To those artists who desired to see her while in London, Mrs. Dobson expresses her regret that she was unable to meet them, but hopes to be in town again shortly.

Adrian Gilday

Mr. Adrian Gilday, son of the late Myron Gilday, has returned from making films in America, and will shortly appear in a new revue with Pimple.

Eddie Morley.

Eddie Morley, black-faced comedian, late of MacTavish and Hill, resumed his single act on Monday at the Greenwich Hippodrome with much success.

Song Writer's Concert.

T. F. Robson, the veteran song writer, is giving a concert to-morrow (Thursday) night at the schoolroom of the Wesleyan Church, Lady Margaret-road, hard by Kentish Town Tube Station, when his latest song, "A Little Child Shall Lead Them," will be sung by Robert Mulvey, the popular baritone, accompanied by its composer, Percival Newstead. Among the many old-time songs from Mr. Robson's pen were "Too Late!" (Slade Murray), "Boys of the Pelican Club" (Sam Torr), "I Do Love Myself!" (Will Evans), "Varmer Giles" (Geo. Bastow), "The Man from Lancashire" (Geo. Formby), "Why Can't a Coon?" (Geo. H. Elliott), "Three Mothers-in-Law" and "Norah, My Village Queen" (Pat Rafferty), "It Makes You Careful—Doesn't It?" and "Married and Settled" (Fred Mason), "Real Good Boys" (Marie Collins), "The Duchess of Drury Lane" (Kate Carney), "Rosie; or, I Ride to Win" (Connie Ediss), "'E's a Bloke as I'd Like to Go Out Wiv" (Kitty Rayburn), "A Soldier Like Daddy" (Milner Verren), and "Hi Diddle Diddle" (Chas Chaplin the Elder).

Tony O'Brien.

Tony O'Brien, who for three years supported the late Ray Kay, and Miss Betty Bush, in that successful scena "Fun In a Music Shop," is at present playing in Woodward and Horsfield's company in "The Girl in the Taxi," and "The Chocolate Soldier," and doing particularly well. In the former he is playing the Son, and in the latter takes the part of Bumerli. He scored very heavily at the Opera House, Jersey, last week, and is repeating his successes at Guernsey this week.

"Double Blank."

Messrs. Leon and Nathan are presenting this week on the Gulliver tour, at the Empire, Croydon, a new farcical sketch, entitled "Double Blank," written by Gerald Robinson.

A Carnival Night at Derby.

Wednesday night last was Carnival Night at the popular Palais de Danse, Derby, and proved a brilliant success, the spacious floor being taxed to its utmost capacity. At the invitation of the Palais management, Mr. Ernest Vincent, of the Hippodrome, brought across the entire company of Mr. Frank Laurance's revue, "Patches," and The Jazbo Quartette of "Patches" combined with the Palais' own Five Jazz Kings in providing a veritable feast of syncopated harmony. Altogether, the carnival was a regular triumph for Mr. Wm. B. Travers, the Palais' indefatigable manager.

Palace, Stroud.

Mr. Geo. Kasoni, formerly of the Picture House, Cirencester, is now transferred to Stroud. This latest addition to the Albany Ward Circuit shows every indication of success since reopening. Mr. Claude Aymond is now taking charge at Cirencester.

For South Africa.

The following artists sailed from Southampton on Friday last, the 22nd inst., per R.M.S. "Saxon," to fulfil engagements with the African Theatres, Ltd., booked by the I. V. T. A., Ltd. Variety: Geaikes & Geaikes, Christine Roy; Musical comedy: Fred J. Little, Daisy Bindley.

Billy Stewart.

For many years associated with Vernon Watson, Billy Stewart is now a prominent figure in the cinema world, having been the resident manager at the Victory Cinema, Bloomsbury, for the past twelve months. Billy was able to report splendid business last week with "Broken Blossoms." A much appreciated feature at this cinema is the Grand Symphony Orchestra, under the leadership of Mons. Meny. The attraction for the present week is "Tilly of Bloomsbury."

Nixon Grey.

At New Cross last week Nixon Grey introduced some new material, and was particularly successful with "Buttercups and Daisies," which is likely to become as popular as "Roses and Radishes." Nixon will not be in town again for a few months.

Dan Rolyat.

At the Hammersmith Palace next week Dan Rolyat will commence a season in town with his amusing sketch, in which he is cleverly supported by Clarice and Lere Chesney.

Henry Corner.

At Putney this week Henry Corner commences a London season with his delightful musical ensemble, "Symphonia."

Betty Chester.

At Finsbury Park last week that clever young artist, Betty Chester, was making her début on the halls, and met with a hearty reception.

Ella Shields.

At Chiswick on Monday night Ella Shields met with a splendid reception. She sang four numbers, and although she gave an encore number, the audience would not allow her to depart until she sang a verse and chorus of the famous "Burlington Bertie."

Foster and Ninon.

Concluding a most successful provincial tour last week, those clever entertainers Foster and Ninon are sailing for South Africa on Friday per the Kildonan Castle. Both are looking forward to the trip.

Scotch Night at Portsmouth.

When Will Fyffe was appearing at the Hippo., Portsmouth, recently, a special Scottish night was arranged, the attendants wearing tartans and the orchestra donning kilts. All records were broken, and the huge audience could not have enough of the famous comedian, who occupied the stage for three-quarters of an hour. The following day Will appeared at a flying matinée at Bournemouth, and so great was his success there that Sir Dan Godfrey immediately arranged another date for next season. This week Will is playing a special week at Perth, and returns to town next week for a season.

AN INTERVAL IN "ROCKETS."
Charles Austin, Toots Pounds, and Ivor Vintor, playing Clock Golf on the roof of the Palladium.

Tom D Newell.

At Chiswick on Monday that popular dame, Tom D. Newell, resumed in town after a long holiday. Tom introduced some new numbers with special scenery, and met with a hearty reception for his amusing studies.

Jen Latona.

At the Camberwell Palace this week Jen Latona is deputising for Daisy Dormer, who is absent through indisposition.

The Real McKays.

In the absence of Daisy Dormer through indisposition the Real McKays are deputising this week at the Kilburn Empire.

Daisy Taylor.

We hear from Fred Pattison that Daisy Taylor has wired him that his new number, "Jean McGregor," has proved an enormous success around the Moss tour.

Billy Danvers for Cardiff.

During the past week Billy Danvers—who did so well upon his reappearance last week at the Alhambra after only a few weeks' absence—has signed up for pantomime at the New Theatre, Cardiff, to play principal comedian. Joe Mott has supplied Billy with a capital number, "Jenny."

Mignon and Mervyn.

We hear excellent reports of the act of Mignon and Mervyn, who are shortly presenting it in town. It consists of a series of operatic, classical and Russian dances, and those who have seen the act predict a successful career for it.

Lune and Shaw.

Writing from Sydney on the 9th ult., that popular couple, Lune and Shaw, advise us that they opened at the Tivoli, Sydney, three days previously, and were most successful on their debut before Colonial audiences. Lee White, Clay Smith, and Ed. E. Ford were appearing the same week, and these attractions were responsible for wonderful business at this house.

Daimler and Eadie.

Arriving home from South Africa last week Daimler and Eadie report a very happy and successful season out there. They finished up their engagement at the Tivoli, Capetown, at which house they played three weeks. They resume this week at the Hippodrome, Leeds.

Alfredo.

The other day we met Alfredo in town, looking very fit after his recent visit to the States. Last week Al. was playing Birkenhead, and next month we shall see him in town at the Coliseum.

Roy Dove.

Recently returning from a tour through Belgium, Roy Dove, the comedy juggler, is at present playing a week or two in the provinces prior to opening for a long season in town.

Albert Darnley, Jun.

Albert Darnley, jun., who is at present making a decided success in "All Aboard," will be seen next year in Ventom Swift's "High Heels and Stockings."

Nora Creina.

Nora Creina, writing from Turin, appears to be having a wonderful time on the Continent. She intends to visit Genoa and Venice, and will return via Paris, from which city she will bring back some of the latest gowns for her Dress Salon in town.

Jack Poulter.

At the Hippodrome, Rotherhithe, recently, Jack Poulter, the laughing comedian, concluded his engagement with "Chic, Chic, 1922." This week Jack commences a return engagement on the Macnaghten Tour.

"All In One."

That sparkling entertainment, "All in One," with Irene Shamrock in the leading part, has just concluded a two weeks' visit to town, and will now tour the provinces until the end of the year, prior to another season in London. R. Hay-Dillon is the business manager for this show.

Ruby Norton in Town.

Ruby Norton, the clever American entertainer, who has been back in this country for the past three months, is sure of a hearty welcome when she makes her reappearance in town at Finsbury Park on Monday.

Minnie Collins.

That clever young artist Minnie Collins, who is at present appearing on the Macnaghten tour, has been engaged by Edward Cranston to play principal boy in "Cinderella" this coming season.

Dolce Cariello.

That popular Anglo-Italian vocalist, Dolce Cariello, is appearing with much success in the leading part of "Jingles," which was in town last week. After playing at Pontypridd this week and the Palace, Bath, next, this entertaining show will probably be seen in town again.

Mr. G. H. Blackburn, late manager of the Empire Picture Palace, Watford, has just been appointed to a similar position at the Palace Cinema, Bristol, and takes up his new duties on Saturday.

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VAUDEVILLE GOLFING SOCIETY.

The Stoll Cup.

Two important results in the fifth round are to hand, Mr. Bobby Hind having beaten Mr. Billy Merson by 2 up and 1 in a tight encounter, and Mr. Sammy Shields having beaten Alfredo by a similar margin. Both Mr. Hind and Mr. Shields qualify thereby for the semi-final. Mr Albert Whelan has already qualified, and the match beween Mr Jesse Jacobson and Mr. Horace Sheldon has still to be decided. The Cup is, therefore, destined to one of these five. Who will get it?

New Member.

Mr. Bruce Green is the latest member, having been captured by the enthusiastic Mr. Sammy Shields, who has now fully a dozen scalps to his belt.

Monthly Bogey.

The monthly bogey competition will be held at Sudbury on Friday next. A good attendance is expected, and competition should be keen. The rain which has fallen recently should produce interesting playing conditions.

The Will Fyffe Medallion.

The competition for the medallion presented by Mr. Will Fyffe takes place in the first week in October. The committee is very keen on everybody taking part, and it will be necessary for members playing in the provinces to get their cards vouched for by a member of a recognised club. They must also play their match on a specified date (to be announced later). It is championship play, and everybody plays from scratch.

"JINGLES."

TO THE EDITOR OF "THE ERA."

Dear Sir,—My attention has been called to the report appearing on page 5 of your issue of this week, with regard to the revue, "Jingles," in which it states "Mr. Harry Day's super revue" at the Elephant Theatre.

"Mr. Harry Day's smart company work hard throughout. Mlle. Albion has arranged the graceful dances, the staging is entrusted to Mr. Charles Henry, Mr. Teddy Morris supervising the whole production." To make the matter quite clear, the production of "Jingles," lock, stock, and barrel, was sold by me to Mr. N. Hart, and I have nothing at all to do with the present production, neither has the present production been produced by Mr. Charles Henry, or the dances arranged by Mlle. Albion.—Yours faithfully,

HARRY DAY.

Effingham House, Arundel-street, Strand, London, W.C.2.
Sept. 20, 1922.

[The programme of the production in question contains the following announcement:—Sydney Syndicate present Harry Day's Super Revue, "Jingles" (re-tuned). Music by J. A. Tunbridge. Dances by Laddie Cliff and Mlle. Albion. Staged by Chas. Henry. The whole production under the personal supervision of Teddy Morris.—ED. "The Era."]

GRAND, GRAVESEND.

After being closed for the purposes of redecoration, this pretty little house reopened its doors on Monday evening with a first-class variety programme, and an enthusiastic audience thoroughly enjoyed the excellent fare.

Mellin and Marlin presented their amusing scena, "The Schoolgirl and Her Cat." Jack Patterson is a very original juggler whose quaint methods much amused the audience; the ever-popular Dusty Rhodes met with his usual big reception for his capital patter and songs; Shirley and Ransome present an amusing comedy sketch, entitled "Eight O'Clock," which proved a very acceptable item; the favourite turn of Clarke and Ritchie caused roars of laughter by their irresistibly funny cross-talk, and were well deserving of their place on the bill. A clever musical turn was that of Charlieri Bros., with their accordions played with feet and hands, and they were greeted with considerable applause for their efforts. The closing turn, The Caron Troupe, are extremely clever lady gymnasts, who get a very enthusiastic reception. The orchestra, under the leadership of Mr. Edwin Britnell, give excellent assistance. Mr. Arthur Green is the genial manager.

Harry Gunn.

"Before and After," produced for the first time last week at Wood Green by Harry Gunn, has found immediate favour, as we hear that it has been secured by all the leading tours during the past week through Fred Francis. Harry is now away in the provinces until the first week in December, and this season will play panto. under Moss' Empires. Later on it is Harry's intention to revive his original burlesque, "The Bolshevik," which he produced about eighteen months ago.

Vine and Russell.

At Chelsea last week Vine and Russell concluded their own act for the present, and on Monday next they will be seen in Reg. Astley's production at the Empress, Brixton, in which they are playing principal parts with Jack Edge. In the same production those dainty entertainers, Peggy Scott and Rene Burnham, will be seen in principal parts.

Jack Warman.

After a most successful season in Scarborough Jack Warman is resting in town this week, and next week, at Manchester, resumes his single act till pantomime season, when he plays Abanazar around the Stoll circuit.

LONDON VARIETY THEATRES.

THE COLISEUM.

One of the most noteworthy features in the very attractive programme at the Coliseum this week is the first appearance in England of Yvonne Daunt, the Premier Danseuse Etoile from the Paris Opera. This delightful artists is seen in five extraordinarily beautiful dances, and to see her is alone worth a visit to St. Martin's-lane. It is needless to say that her technique is perfect, and every movement and posture is a joy to behold. Added to these accomplishments, Mlle. Daunt has a most pleasing personality, and a very intelligent appreciation of the music she interprets. Her programme opens with a finely vigorous expression of Delibe's "Diane." Then follow two or three exquisite dances to music by Lulli and Saint-Saëns, ending with a magnificent and very original conception of Chopin's "Polanaise." The whole turn is a thing to be remembered.

There is no doubt about the popularity of The Duncan Sisters. The audience would not let them go on Monday afternoon, and they were not released until they had given at least half-a-dozen numbers. The frog-wooing song, "Little Red School House," and "Sing a Coo" were all equally popular, whilst the more sophisticated "April Showers" thoroughly caught the fancy of the house. Perhaps their best item, however, was the last—about the Argentines, the Armenians and the Turks. It is an excellent song, perfectly rendered.

Mr. Sammy Shields, the wittiest of Scotsmen, and Mr. Arthur Prince, the prince of ventriloquists, are too well-established favourites here to need more than a passing reference. These turns were cheered to the echo. One of the best things in the bill this week is Miss Cecilia Loftus's series of imitations and impressions. Miss Loftus is an artist par excellence and a very fine actress. She gave a generous programme, which included two or three of her more familiar studies, those of Miss Ethel Levey, Mr. Laddie Cliff, and Mrs. Patrick Campbell being particularly clever, and also contributed one or two entirely new impressions, including a well-observed one of Miss Gladys Cooper in "The Second Mrs. Tanqueray." Miss Loftus' capabilities as an actress were best exhibited in a dramatic impression of Mlle. Delysia in one of her French songs.

The Savoy Havana Band were immensely popular, and their amusing and very melodious syncopations set the house in a merry mood. All the nine members of the band are good musicians and are led by a very excellent saxophonist, Mr. B. L. Ralton. Mr. Ralton is never still a moment, and his jazzing was most infectious.

A musical turn of a very different kind was contributed by Mlle. Vera Lavrova (Baroness Royce Garrett), the celebrated operatic soprano. Mlle. Lavrova has a beautiful and very flexible voice, which she uses with great distinction. Her operatic selections were exquisitely rendered.

Miss Nellie Wallace could not appear, owing to indisposition, and in her place appeared Mr. Frank Fay, a black-faced comedian, and his lady companion. Mr. Fay has some very original ideas of humour, and deserves to be seen again at the Coliseum very soon. He had a big reception for his act. Mr. William Atteridge's "Act Beautiful," a number of artistically arranged animal poses, featuring Lillie, a pure white Arabian mare, and English setter dogs, made a very popular opening to the programme.

THE ALHAMBRA.

One is accustomed to finding great programmes at the Alhambra, but the current one is exceptionally attractive. The top-liner is Mr. Wal Pink's new sketch, "If the Cap Fits," played by those two excellent artists Marie Blanche and Fred Kitchen, supported by Freda Santley, Bazel Moore, and Con Clarke. The little play is really good, and is perfectly acted. Mr. Kitchen—with quite a straight make-up—plays a young husband who is celebrating his birthday. Complications arise when it is realised that the two guests invited for "a bit of something to eat" are his own old sweetheart and his wife's old sweetheart respectively. Mr. Kitchen's performance in particular is uncommonly successful, the ease with which, in the quiet passages, talking hardly above a whisper, he grips the audience, being eloquent testimony to his ability.

Beautiful singing is contributed by Frederick Blaney and Foster Richardson, from the Covent Garden and Beecham Opera Companies. They sing both together and alone, their items including "Drink To Me Only With Thine Eyes," "The Moon Hath Raised Her Lamp Above," and the operatic airs "Star of Eve" and "On With the Motley." That sound comedian J. W. Rickaby opens with "I'm a Nut," follows with a new song of his "old major" type, "Oh, Dear, Oh, Lor', I Had to Stop the War," and finishes with an extremely amusing Italian number, "'Cos I Makee de Hokey-de-Pokey So Nice?"

Brilliantly clever Miss Marie Dainton contributes some of her wonderful imitations, her "victims" including Violet Loraine, José Collins, Maidie Scott, Mrs. Patrick Campbell, Marie Lloyd, and Ethel Levey. Marie's act seems very much in the right place at the Alhambra. Italy's funniest comedians and violinists, the Benedetti Brothers, cause great laughter, and so does Ed. La Vine, the silent, eccentric sailor, who entertains with all sorts of comic "props," mechanical effects, and very clever juggling.

The Musical Wanderers, presented by Marie Ambrose, consist of a boy violinist, a girl harpist, and Miss Ambrose herself. Miss Ambrose's powerful voice is heard to good effect in "Give Me a Garden To Roam In" and "Softly Awakes My Heart." The programme is completed by the novel act presented by Ladd West. Ladd is made up as a Chinaman who indulges in amazing contortions and body twists, mainly when hanging from the trapeze or rings. A very extraordinary turn.

HOLBORN EMPIRE.

Lena and Peggy Chisholm are this week treating Holborn audiences to a rich feast of music. Not only is their music refined and splendidly executed, but their setting evidences the same artistic sense. The act is pleasing both to eye and ear. Mr. A. C. Astor has all the paraphernalia of a successful ventriloquist. His technique is good—particularly good—his back-chat is bright and cheery, and there is a topical flavour about it all that cannot fail to please. Small wonder, therefore, that he had to respond to several calls.

Miss Jennie Benson gives plenty of evidence of her versatility during her very interesting turn—studies of a Parisienne, an Eastern maid, and a bright little coster-girl, each accompanied by an appropriate setting, follow each other in quick succession. The audience would not let Miss Benson go until she had given them two more cameos—one a poignant Apache scena. Something quite clever and original in the acrobatic and contortionist line is provided by the Two Fishers, whilst Mr. Sam Hilton, with his quaint attire and merry jokes, was responsible for much hearty laughter.

The Two Rascals succeeded in justifying their title as "Monarchs of Rag-time." There is, incidentally, quite a number of studies of types incorporated into their merry pot-pourri of syncopated ditties. Mr. Charles O'Donnell is the piano-expert, whilst Mr. Eddie Fields buzzes around and chortles gaily. Both are front-rankers in their respective professions. We must not forget to mention that Mr. Ernie Lotinga and company are here exploiting the rich, fruity humours of that diverting sketch, "Bluebottles," whilst others on the programme include that popular comedian, Mr. Morny Cash, and the Maxim Girls, who provide a clever exhibition of club-jugglery.

FINSBURY PARK EMPIRE.

"King Solomon, Jun.," which heads the bill here this week, is an original and amusing comedy sketch that provides Mr. Fred Duprez, as the much-married man of the title, with a part that suits his unctuous and quiet style down to the ground. A particularly droll scene is that in which, threatened with a general strike amongst his six wives, he restores them to a sense of their marital duties by bringing in a seventh as a strike-breaker. As stated, Mr. Duprez is excellently fitted, and is ably assisted by a clever cast of ladies in support.

Lester, described as "America's premier ventriloquist," has every claim to the title, his dialogue with a particularly well-worked dummy being both original and funny; and the Westwoods perform an amazingly clever and daring juggling act on single and double wheels, a table lamp balanced on the top of a billiard cue, with the performer mounted on a unicycle being a prominent feature. The delightful violin-playing of Olga Morselli, with Miss Elsie Upton at the piano, created a positive furore, a vociferous demand for an encore being pleasingly accorded.

Miss Dolly Elsworthy, in a true-to-life study of a Cockney damsel who is "having words" with a neighbour, submits a turn which greatly pleases her auditors. "You Never Can Tell" and a monologue, entitled "Temptations," rendered with dramatic ability and effect, shows Miss Elsworthy to be an artist of much cleverness and versatility. The Pall Malls, in a particularly clever dancing and acrobatic act, completed an excellent programme.

PUTNEY HIPPODROME.

With Miss Marie Lloyd and many other excellent turns on the programme, it was not surprising to find the Putney Hippodrome crowded at the second house on Monday. Marie is singing her three latest songs, "The Cosmopolitan Girl," the character number; "One of the Ruins that Cromwell Knocked About a Bit," and "Should a Woman Tell?" At the close of the last number on Monday, this great comedienne was presented with a huge bouquet, and, by way of thanks, she sang the chorus of that old and famous song, "Oh, Mr. Porter." The audience insisted on joining in, and would not be satisfied until it had been repeated four or five times.

An exceptionally good musical act is that of Mr. Henry J. Corner's "Symphonia," with a company consisting of Mr. Corner, Miss Helene Beaufoi, Miss Rosa Crow, Miss Annette Maffert, and Miss Irene Cecil. The turn is, indeed, an exquisite combination of instrumental and vocal harmony. The duet between Mr. Corner and one of the ladies, "Come to Me when Your Heart is Weary," and Mr. Corner's song, "The Road to Home Sweet Home," were most perfectly rendered. An uncommonly good double turn is that of Dale and Williams, the "Men About Town." Elegantly attired in grey morning coat suits and top hats, their rousing numbers, "The London Season," and "In 1922," and their exceptionally clever cross-talk, make them tremendously popular. Frank Powell, the well-known character patter comedian, has well-written items in "The Park Keeper," and "The Town Crier," and keeps the house rocking with laughter. A dancing act that "brings the house down" is that of the Four Dancing Demons, two ladies and two coloured gentlemen, whose turn includes dancing of pretty well every kind—acrobatic, eccentric, and Russian.

Iris and Phyllis, a couple of juvenile entertainers, with a piano, create a great impression. The one who presides at the piano is a charming little "straight" singer; the other, an exceedingly amusing little comedienne. Their numbers include "When the Roses Bid Summer Good-bye," "I'd Love to Fall Asleep and Wake Up in My Mummy Arms," and a Nellie Wallace type of character number, "My Day Out." The audience was very enthusiastic about them. Henry D. Adams is a juggler of exceptional ability, doing whatever he likes with plates, billiard balls, silk hats, and so on; and Eddie Montrose achieves immediate popularity as an acrobatic clown comedian.

OLYMPIA, SHOREDITCH.

Harry Ford, the irrepressible, is here. He has a jolly ditty in "That's What They Made Women For." His next effort, "It's Quite Immaterial to Me," is equally funny, and the little dance which follows is neat and dexterous.

George Mozart's new line of cameos (by Norman Lee), showing the various phases of love in the East and West, are real Mozartian, and what more need be said? He gets excellent support from Miss Florrie Groves and Mr. Ambrose Rice. Vera Wootton is an admirable and irresistible comedienne. She has sprightliness, vivacity, and high spirits. Her songs, "Ma Chérie" and "You've Got to be Cute," go with a swing. Bruce Green's excruciatingly funny dame songs are too well known to need emphasis. It suffices to say that he is in great form.

Wilson Hallett's impressions of children are both amusing and realistic. His little song, "Laddie," too, is good, and as the much married man he is capital. Mignon, Betty and Kitten, with violin and piano, put in some good work. Their act is bright and exhilarating. Le Mounier presents his entertaining novelty with great effect.

Mr. Hymack at Bogey Villa gives a very droll and unique entertainment of the conjuring and quick-change line.

Hugh Miller and Co. appear in Alfred Sutro's one-act play, "The Man in the Stalls." It depicts the woes of a dramatic critic who worries over the plots of plays while his friend makes love to his wife. In this case the wife reinstates herself, but at the expense of her lover.

As Hector Allen, the disgruntled dramatic critic who hears his wife's confession of her infidelity and takes revenge in his own way, acts with fire and forcefulness, and is equally good in the lighter vein. The wife is played by Olga Katzin in capital style.

EAST HAM PALACE.

Sam Mayo has had a great reception at the East Ham Empire this week, showing that the new business he has recently introduced was altogether to the taste of the audiences. His repertoire showed a versatility agreeably surprising to those who had always associated him with "immobile" ditties. Dora Lindsay is a vivacious Scotch comedienne, and kept the house thoroughly amused, particularly in her character sketch of a charwoman, in which she scored heavily with the song "Dorothy Ann." She told some excellent Scotch stories, which were highly appreciated. Altogether her turn was rich in humour, song, and burlesque. Howard Rogers, in "The Retirement of P.C. Hoppit," assumes characters at a presentation gathering with a naturalness that delights his audience, whilst his subtle humour wins every time. He was called before the curtain at the close of his show. Ivy Grant is a clever comedienne, and her Dutch song was warmly applauded. Alice and Roger Metchen are musical entertainers of a high order of merit, and the efforts of these accomplished juveniles earned for them a hearty reception. The Tomahawk juggling of the Three Arizonas was an amazing exhibition, and they evoked a storm of applause. Florrie Desmond was very quaint in her songs and actions, and elicited roars of laughter. The programme concludes with a surprising display by Ki-Yama, a Japanese magician, with new and surprising tricks. He succeeded in riveting the attention of his audience throughout.

THE GRANVILLE.

Frank Varney and Teddie Butt, and "Those Four," are heading the bill at the Granville this week. The former, in those mirthful stunts by Bert Lee and R. P. Weston, are as clever as they are funny, and their reception on Monday was very hearty. "Those Four," in their happy razzle, are also very successful. Comedy singing and dancing came alike to these clever girls, and they can play most musical instruments. Added to this, there is a spontaneity and charm about their act that makes it irresistible. George Parr opens the programme with a clever whistling act, operatic selections and bird imitations being equally well done. Kitty O'Shea scores in a couple of Irish comedy songs and dances, "Be Aisy" and "Blarney." Lura and Kaley, the "chattering schoolgirls," present an excellent comedy act. One is a first-rate comedienne, and the other a charming soubrette. Their patter is smart, and their numbers, "Happy," "Freckles," and "Oojah," are well put over. Romeo and Rip, in a clever ventriloquial act, and the Milly Gordon Trio, in vaudeville versatilities, do well. Fred Evison and Joan Hestor and a bath-chair get a good reception for a capital act. Rose Cambry, the popular comedienne, completes.

CHISWICK EMPIRE.

Yet another splendid bill of fare is being served to Chiswick patrons this week. Sydney Edwards is a wonderful "card master." He would make a useful Bridge partner. Mr. Harry Atkinson, "the Australian Orpheus," scores as a mimic of musical instruments generally; his repertoire includes such a range of variety on the banjo, harp, concertina, and cornet. He is a complete orchestra.

Ella Shields takes the house by storm. "Someone Who Knows How to Love," her first selection, is a gem of the first water. However, her success of the evening was "Wideawake Walter from Wimbledon Way." This song shows Ella at her best. "A Sailor's Life," another of her ditties, also proved highly amusing. Dollie and Billie, juvenile artists, get through a clever act with signal credit. A Cleopatra dance and a banjo duet were the outstanding features of this distinctly welcome show. Very amusing is Mark Daly, with his novel act, entitled "Seasoning." Harry Claff is seen in the rôle of that much-married monarch, "Henry VIII."; the sketch, which is by George Arthurs, shows the amorous monarch stepping from a picture and confronted by an up-to-date lady of the period. Henry explains his matrimonial difficulties not quite according to Froude. Miss Winnie Wager, as the lady, contributes to the success of the sketch. Clifford and Gray prove extraordinarily deft with their hoops, and the speed with which they manipulate the little rings is wonderful.

Of Mr. Tom Newell's versatility there is not a shadow of doubt, and it is fully evidenced in his production of "Trilby." Tom takes the name part and puts a good spice of drollery in the rôle. There is a wild screaming scene with Svengali, splendidly played by Mr. Harold Dayne.

"ENTER LIL."
At the Bedford.

Sketch, by Miss Evadne Price, Produced by Mr. Joseph H. Cunningham at the Bedford on Monday, September 25.

Lil ..... Evadne Price
Fairy Hall ... . Muriel Minty
Inspector Swann .... Harvey Manning

This sketch of Cockney character, full-flavoured, humorous, and natural, is a miniature crook drama. Fairy Hall has got safely away with Lady Bouter's diamond pendant, worth £700, and is safely stowing it in the fake bookcase in her flat when she becomes aware of the presence of a seedy, shabbily-dressed female intruder. "Enter Lil," who is "down and out" and well-nigh starving. Being thoroughly convinced that she is really a starving outcast, Fairy gains her good will by means of a whisky flask and sandwiches. She is about to get rid of her with a £1 note to obtain a lodging when she is apprised by telephone that a "tec" is on her track. She arranges with a confederate for a motor to meet her if she can get clear away. Then a happy thought strikes her, and she manages to persuade the outcast Lil to take her place and keep the "tec" at bay till she 'phones up that she is safe away. Enter C.I.D. Swann, and then the fun begins. Lil parries and thrusts with her tongue till, hearing that her new-made pal is safe away, by a ruse she gets the Scotland Yard official covered with a revolver and makes good her escape, leaving behind the flaxen wig which was the only clue to Fairy's identity.

The sketch is capitaly acted by Evadne Price, who gives a most spirited and typical impersonation of the name-part, and duly emphasises the points of the dialogue. Muriel Minty is quite good as the female crook, Fairy Hall, and Harvey Manning takes his gruel bravely as the befooled Scotland Yard myrmidon. Without being remarkably original, this crook dramaette is crisp, incisive, and, above all, goes with a swing, thus securing the favourable reception it obtained on its first performance.

SONGS AND SINGERS.

Francis, Day and Hunter.

At the Kilburn Empire and Camberwell Palace Dainty Daisy Dormer is charming all by her delightful rendition of "You'll Hear Me Calling 'You Hoo!'" the alluring melody of which is infecting both neighbourhoods.

That unique fox-trot, "Stumbling," the wonderful new rhythm of which is a theme of admiring comment at all assemblages where dancers congregate, and which Ethel Levy has been finding such a gem in song form at the Alhambra, Victoria Palace, and elsewhere, is in very great demand just now, and bears the unmistakable impress of being one of the absolute first favourites of the coming season.

Those Blackpool favourites, Margaret Laurie and Thomas Jackson, have at the Winter Gardens been earning delighted and deserved plaudits for their artistic singing of "Pickaninny Rose."

"Love Makes the World Worth While," so expressively sung by Nellie Wigley, is enthralling audiences at the Poplar Hippodrome this week.

At the Empress, Brixton, Ernie Redfern is repeating his recent Metropolitan success with John P. Long's chorus number, "Wherever You Are." Dick Henderson, its original singer, is still carrying all before him with the item.

Tom Clare's "Football" medley, a success everywhere, is at the Victoria Palace, as at Lewisham also, causing some of the heartiest applause and laughter of each evening's performances.

At the Leeds Hippodrome Norman Carrol is meeting with the same success with "I'm Going to be Married to Mary" as attended his efforts at Willesden and Peterborough recently with this laughable number of Fred W. Leigh. It has been published in the form of a sixpenny popular edition.

Minnie Collins, at Warrington and elsewhere, and Eric Yorke at Dover, have each been doing well with John P. Long's chorus ballad, "Wherever You Are."

"When the Wedding Bells Are Ringing," Lois Barker and Percy Tarling's new number, is being sung by them this week at the King's Southsea, with much success.

At Scarborough and Widnes "Ten Little Fingers and Ten Little Toes" has been much to the taste of audiences when sung by W. G. Watts, the Ideal Coon.

Jean Andrews, the talented young soprano, has added the ballad, "When I Have You Beside Me," to her present budget of high-class numbers.

At the Granville last week, where Sarsfield O'Dwyer's orchestra was heard nightly in "Ten Little Fingers and Ten Little Toes," the Capital Three were heard to advantage in both "Peggy O'Neil" and "I Love the Night-time."

Peter Bernard.

The Southern Singers, playing at the London Shoreditch this week, are featuring with decided success "Save a Little Sunshine for a Rainy Day," "Derby Day," and "Blessings," "Blessings" being sung by J. W. Dennie, the tenor of the quartet.

Daisy Lovell, of the Carlton Hall, Middlesbrough, is featuring "Was Friday a Woman or a Man?" which is going very well.

George F. Smith, the musical director of the Mikado Café, Birmingham, writes to say that "Save a Little Sunshine" and "Say It With Kisses" are encored nightly.

W. H. Ash, of the Royal Hippodrome, Eastbourne, reports that "Save a Little Sunshine" has been a tremendous success.

Norris Smith, who has been appearing with "Going Some," which opened at Wood Green last week, and who is also entertaining at Moodies, says that "Say It With Kisses" and "Derby Day" are big successes for him, and that "Thankful" is one of the greatest comedy songs he has ever sung.

The Two Rascals, at the Holborn Empire, are scoring nightly with Peter Bernard publications.

Stewart and Ray are featuring "All the Ugly Women," "Blessings," and "Thankful."

The St. Giles Publishing Co.

John P. Harrington, the well-known author and "song-placer," who is now professional manager of the above music firm, reports excellent happenings to the many fine songs of which he has the handling. Howard Flynn, the celebrated composer of many popular successes, is the musical adviser to the St. Giles Co.

Ernie Mayne has found a number after his own heart in "Wireless On The Brain," a screamingly funny satire from the pens of John P. Harrington and Howard Flynn. This will be a great pantomime number.

Fred Curran has been wonderfully successful with Herbert Rule and Fred Holt's excellent chorus number, "Come On, Steve," which is a ready-made success for principal boys and light comedians in this season's pantomimes.

Ella Shields has never been fitted with a more appropriate number than "One of the Working Men," by John P. Harrington and Howard Flynn, which is predestined to become one of her greatest character successes.

The Elliotts and others have been preeminently successful with "If Rachel was Only Annie Laurie," a comedy chorus song with a wonderful appeal, by Walter B. Cutler and Cedric Wesley, who are also responsible for "Where the Devon Roses Grow," so successfully sung by Reg Wentworth.

Three fine ballads of the firm which are certain to figure largely in pantomime are "Bells of Remembrance," by Denis Athlone and Bertram St. John; "I'm Thinking of You," by Eugene Schiemer, and "The Sun Kissed Your Hair and Made It Golden," by Theo Morit and Gene Foist. Band parts of all three of these numbers are ready.

"EXPRESS DELIVERY."

This new revue was presented at the Royal Hippodrome, Dover, by S. Hedley's company, on Sept. 18. Set in four scenes, this musical comedy burlesque literally bristles with fine comedy and points that are so dear to the capable comedian, whilst the love-making incidents in the smartly written plot are also effective. A certain Mr. Banbury is expecting his daughter to show every regard for the son of a wealthy acquaintance; the misconception ensues on the arrival of a quaint and humorous individual in Willie Bransgrove. In the latter's acquaintance with Jack Selwyn, the real person in the case. Willie furnishes the necessary help in an elopement, although it is he who is supposed to be the most important personage, and hence the many complications and diverting situations that arise. Other characters who contribute to the amusement are Reggie, the friend of Jack, and Joan, the friend of Eva.

Tom Gamble, as Willie, is exceptionally good, his funniosities being most effective, whether in his transactions with the father, his plottings with Jack, or his carryings-on with Eva or Joan, whilst his work in Scene IV. with Reggie, the dude, is quite outstanding. Jack Hughes, as Jack, is very pleasing and smart in his work with the comedian. June Leon is quite charming as Eva; Rosie Coyne also plays her part with most satisfactory results; whilst that of Fluffy, embodied by Alma Landcastle, is made most interesting, by reason of the touches of light comedy and speciality work, particularly in the Holiday by the Sea scene. Percy J. Barnett, as Eva's Father, is capital.

The ensembles and dances are prettily and effectively arranged, and supplemented by specialities by the Six Hazels, which include "Dixie Time" and a smart Scottish dance. The speciality numbers include "Golden Dreamboat," by June Leon, and "Just Love You" duet, with Jack Hughes; the latter also contributes "Sally," with Rosie Coyne, who also figures in the duet, "Loving," with Tom Gamble. Jack Hughes' numbers comprise "Peggy O'Neil" and "That's How the World was Made," and Jack Leslie's include "Say, Girls." The play is produced by J. O'Brien and Tom Webster is the musical director.

"The Phœnix."

The committee of the Phœnix announce the following programme for the current season. For the first production, which will be given early in November, Marlowe's tragedy, "The Jew of Malta," has been selected. This will be followed in January by Ben Jonson's famous comedy "The Alchemist," and later productions of the season will be Ford's poignant tragedy, "'Tis Pity She's a Whore," and Fletcher's pastoral "The Faithful Shepherdess." For this latter production Sir Thomas Beecham has kindly undertaken to arrange and conduct the music, while a new setting and original costumes are being designed by Norman Wilkinson, of Four Oaks.

Miss May Bowes would be grateful if any fellow artist could give her news of her brother, Fred (late of "Highwayman" Concert Party, Brighton). Please address, c/o. "Era."

L. Baldwin is now associated with the Foster Horsfield Agency as booking representative, and has vacancies for first-class attractions.

To our Readers

IMPORTANT NOTICE

Commencing with our next issue,

"THE ERA"

will be

Published on Thursdays

It will also be permanently enlarged and contain a number of new features of great interest to the Theatrical, Variety and Film world, besides all the latest news.

Next week we shall commence the serial publication of the reminiscences of a well-known actress who has written an extraordinarily interesting account of her life on the stage—its vicissitudes and its triumphs, on tour and in town. Packed with stories of celebrities—authentic, vivacious, but never scandalous.

In fact, the best writers in every field of professional journalism have been retained.

ORDER YOUR COPY NOW!

THE PALLADIUM.

Twice Daily at 2.30 and 8.15.
Harry Day presents the Super-Revue
"ROCKETS,"
featuring
CHARLES AUSTIN,
TOOTS POUNDS, and
LORNA POUNDS.
IVOR VINTOR.
FREDDIE FORBES.
KLIT GAARDE.

6.10 HOLBORN EMPIRE. 9.0
WILL FYFFE.
NELLIE WALLACE.
KING & BENSON.
ST. JUSTE & HIGGINS.
KIDDY KENNEDY.
CHINKO & KAUFMAN.
HENRY & EDGAR.

6.45 KILBURN EMPIRE. 9.0
GEORGE MOZART.
PERCY HONRI.
J. W. RICKABY.
WILSON HALLETT.
VERA WOOTTON.
BROUGHTON & CREEDON.
FRANK MAURA.
ERNEST KRAKE & CO.

LEWISHAM
6.15 HIPPODROME. 8.40
ELLA SHIELDS.
ERNIE MAYNE.
TOM EDWARDS.
DAN ROLYAT.
LILY LENA.
FRANK LE DENT.
RAGLAN.
TWO FISHERS.

CAMBERWELL
6.30 PALACE. 9.0
GERTIE GITANA.
ZETTA MOR.
A. C. ASTOR.
HARRY CHAMPION.
SINCLARIS & DALVA.
TEN TASZERWOULLTHS.
ERNIE ROMA.
MART & PEP.
ROSE GARDNER.

GRAND PALACE, CLAP-
6.30 HAM JUNCTION. 9.0
ALBERT WHELAN.
TOM STUART.
TERRY TWINS.
MR. HYMACK.
JANE CROFT.
SHIRLEY WHYTE.
ORIENTAL TRIO.
LYNN & LYNDA.
THE VESTYS.

HAMMERSMITH
6.30 PALACE. 9.0
W. Griffiths ... present
"THE MUSICAL ROMANCE."
DAISY JAMES.
DAN WHITLEY.
MARJORY FULTON.
RUDOLPH & LADY.
CUMMIN.

ILFORD HIPPODROME.
6.15—8.30
DR. WALFORD BODIE.
VIOLET ESSEX.
HARRY FORD.
MORNY CASH.
GEORGE D'ALBERT.
RADFORD & RUSSELL.
CISSIE SHEARER.
WINNIE RUSSELL.

SHOREDITCH OLYMPIA.
6.30—9.0
SYD. WALKER.
DOUGLAS & JONES.
EFFIE MANN.
THORNLEY-DODGE.
NELLIE WIGLEY.
WILL BLAND & MAGICAL MAIDS.
BARRETT & CLARK.
ROLLS & FALLS.
FORD & ALDOUS.

6.15 CROYDON EMPIRE. 8.30
ERNIE MAYNE.
DAISY DORMER.
TOM EDWARDS.
CORNALLA & EDDIE.
HARRY BEDFORD.
BRUCE GREEN.
KATRINA & JOAN.
WOOLMER YOUNG.

6.30 ISLINGTON EMPIRE. 9.0
MADAME KARINA.
ARTURA BERNARDI.
T. E. DUNVILLE.
LENA & PEGGY CHISHOLM.
JEN LATONA.
SAM HILTON.
NICK MORTON.
LES TRICOLORE TRIO.
ALFONZO.

POPLAR HIPPODROME.
6.30—9.0
HILDA GLYDER.
TOM CLARE.
MORNY CASH.
GEORGE D'ALBERT.
VIOLET TREVENYON.
SADLER ELSIE FOUR.
FRED. RUSSELL.
BERT WESTON
THE ZASMAS.

WOOLWICH
6.30 HIPPODROME. 8.45
JOHNSON CLARK.
S. W. WYNDHAM.
LUCILLE BENSTEAD.
LILY LENA.
BERT WESTON.
TINA PAYNOLA.
BI-BO-BI.
PIC & ALF.

PUTNEY HIPPODROME.
6.30—9.0
Dick Ray's Revue,
"KICK OFF."

WILLESDEN
6.30 HIPPODROME. 8.45
GEORGE MOZART.
FRANCO PIPER.
FYNE & HURLEY.
ARTHUR BROUGH.
THE WESTBROOKS.
ROSIE LLOYD.
HAL WRIGHT.
ANDY & IRVING.

6.30 COLLINS'S. 9.0
GRAND RE-OPENING.
"SEVEN NIGHTS IN LONDON."

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Bus. M. and Mus. D., Mr. H. Rushworth.—"Paddy the Next Best Thing" is always welcome here, and Mr. Robert Courtneidge's company makes it additionally so, most of its members being old friends. But the title part is now played by Miss Kathleen Drago, instead of Miss Renee Kelly; that she does so convincingly and with fresh individuality, with a simple and impulsive, yet withal warm-hearted charm, cannot be gainsaid. The Eileen of Miss Cicely Walper was also a most sympathetic study, which was fully appreciated. Both Mr. Wm. Morgan and Mr. Frank Adair, as the Doctor and the General, were likeable and kindly folk. Mr. Herbert Garthorne made the most of the train scene, and was delightfully polite as Lord Sellaby; Mr. Lester Matthews was a capable Laurance Blake; and Mr. F. J. McCormick played the rôle of the discontented and ultimately successful Jack O'Hara with properly contrasted and quiet effectiveness. In addition, the Gwendoline Carew of Miss June Meredith deserves mention.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane. — The Allington Charsley Grand Opera Co. is continuing its twice nightly performances. Perhaps the most successful performance was that of "The Barber of Seville," which was given with rare zest and good solid work. As the artistic director, Mr. Harrison Frewin is to be congratulated on his results, especially as this enterprise is a venture which has an educational as well as an entertaining side. Mr. Albert Hallett, as Count Almaviva, was an agreeable gallant, and sang finely. Mr. Ernest Llewellyn, as Figaro, gave a taste of his vocal powers, although suffering from throat trouble; in "Maritana," however, he was in splendid voice as Don Jose. Miss Barbara Plummer sang with charm as Rosina, and the Dr. Bartolo of Mr. Alfred Godwin was a real bit of comedy. Miss Frances Dibdin and Miss Lily Addington played the part of Marguerite in "Faust," and Mr. Hallett the title-rôle during the week-end. Each did well in a capable performance, the chorus improving vastly. The Mephistopheles of Mr. Sydney Clifford, the Valentine of Mr. James Martin, and the Siebel of Miss Olive Westwood each deserve a word of hearty commendation. On Monday night Benedict's "Lily of Killarney" was given, Miss Barbara Plummer carried off the honours as Eily O'Connor, and Mr. Albert Bowyer as Myles also helped to give a pleasing rendering of this distinctive opera, while Mr. Albert Hallett played the part of Hardress Cregan.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace; Mus. D., Mr. Geo. Ridding.—Special interest attaches to the Jas. Willard and Fred Wilson presentation of the London Players in a series of five one-act plays of the Grand Guignol description. "The Thunderbolt" and "The Ace of Hearts" had plenty of thrills, and kept the audience attentive, the latter being a story of playing with fire by a woman. "Our Mollie," however, was a relief, introducing a little welcome comedy, while "The Red Prince" had a grim underworld grip.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—George Bass, who has steadily worked his way up, heads the bill, and gives his musical and most diverting comedy turn, which embraces the rôle of a conductor with almost convulsive effects. Manny and Roberts, the Broadway Messenger Boys, never seem to stale with their lively and mirthful songs; Kharum, the Persian pianist, constrained deserved attention by his expressive playing; and bright vocal selections in attractive settings were given by that favourite duo, Betty Barclay and Geo. Glover. The Danish dancers, Carl Brisson, and the Willard Sisters, give a capital show in "The Clown"; Les Nicoletos appear in an aerial act; and Siagpoole and Spier, the Australians, perform their novelty.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—The Chelsea Pensioners provide a really interesting and attractive vocal story, in which the bulldog, Jumbo, Jill of Jutland, figures. The Pensioners sang in delightful harmony. May Henderson, the dusky comedienne, sang and chattered with irrepressible gaiety, invariably drawing a laugh; Duncan and Godfrey appear in "Jerry Jones," a Camberwell act, which is smartly done and most amusing; and Mr. Jack Rose takes high rank in the comedy line in his cure of the blues scene, assisted by Jimmy Steiger; Rich and Galvin give quite a good show; Jack Riskit and Betty appear in their aerial novelty; and the Bel-Air Trio furnish a speciality.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. I. Gilby Briggs.—"Hawleys of the High Street," by Walter W. Ellis, produced by the author, prior to its appearance in the West End.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—A house packed from floor to ceiling on Monday testified to the popularity of Sir Martin-Harvey with Edinburgh playgoers. The company opened a week's engagement with "The Breed of the Treshams," in which Sir Martin-Harvey acted with fine dramatic insight the part of Lieut. Beresby, one of the best in the distinguished actor's repertory. Miss N. de Silva was again seen in her admirable study of the boy Batty, and admirable support was given by Mr. Philip Hewland as Viscount Dorrington, Mr. Walter Pearce as Colonel Hungerford, Mr. George Cooke as Col. Sir Henry Curwen, and Mr. Fred Grove as Col. Bagshaw. The audience gave the artists an enthusiastic reception. "The Only Way," "The Burgomaster of Stilemonde," and other pieces will be played during the week.

THEATRE ROYAL.—L., Messrs. Howard Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Harry Lees presents here a merry piece, entitled "Nick-Nacks." The principal parts are very ably acted by Jack Day, Edie Day, and Lee Worth, and clever help is given by Pete Davis, Rube Peters, Bruce Cameron, and The Greta Girls. The twice-nightly performances are well patronised.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—Mirth and melody abound in "Listening In," an entertaining piece presented by Mr. Julius Darewski, which is attracting large audiences here nightly. Mr. Will Hay is genuinely humorous in all his scenes, and Miss M'Lita Dolores makes an undoubted success by her bright acting. Mr. Max Darewski also contributes a large share to the success of the play, the cast of which includes many other clever actors.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—A new Wylie-Tate production, "The Virgin Queen," occupies the boards here. Mr. George Graves is at his best; Miss Maidie Hope's acting and singing are wholly delightful; Miss Dorothy Viggers is bright and vivacious; and Mr. Charles Stone and Mr. Billy Holland aid in keeping the fun going with unflagging zest.

GLASGOW.

THEATRE ROYAL.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The O'Mara Opera Company opened here on Monday with a very enjoyable performance of "Il Trovatore." This visit Mr. O'Mara's principal singers are Misses Florence Morden and Jean Gibson, and Messrs. Flintoff Moore and John Bateman, with Messrs. W. J. C. Hekker and Orlando H. Mabbett as conductors.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Carpenter.—The new musical play, "The Gipsy Princess," opened here on Monday with an excellent cast.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. Frederick Rogers.—The novelty revue, "Crackers," is here, and meets with whole-hearted approval. The cast includes Harry Ugar, Vera Regime, Leonard Kay, and Charles Phydora.

EMPIRE.—P., Moss' Empires, Ltd.; G. M., Mr. G. H. Richardson; Mus. D., Mr. Henry Farmer.—Harry Day's revue, "Crystals," proves to be one of the brighest shows of its kind that he has yet sent us. The 17 scenes are chock-full of good things, and the humour is thoroughly enjoyable. Mr. Jimmy Leslie is the principal comedian, and Miss Kitty Colyer acts with vivacity.

ALHAMBRA, LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—No better holiday attraction could have been provided here than the new farce, "Welcome Stranger," with Mr. Harry Green in the principal part. Glasgow theatre-goers have not forgotten the fun he provided in "The Cherry Tree," and in this play he is even more mirth provoking.

PRINCESS'S.—Sole P. & M., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—Chalmers Mackey, the popular Irish comedian, made a welcome reappearance at the Princess's Theatre on Monday, when he and his company commenced a short season. For the opening week perhaps nothing better could have been staged than "The Wearin' o' the Green." Its real Irish flavour affords Mr. Mackey every opportunity to amuse and delight patrons in his own rollicking style, and he receives the utmost assistance from a company all strong.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Reg. Astley and Tom Dale present "Many Happy Returns," a new comedy revue, produced by Geo. Shurley. A strong cast is presented, with the Bros. Egbert, Doris Dorane, and Reg. Wentworth filling the star parts.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—A capital variety bill is headed by the well-known vocalist, Ruth Vincent, and a pleasing array of talent also includes Hayman and Franklin, in "Cohen's Mistake."

OLYMPIA.—L., Artists' Agency, Ltd.; M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Frank E. Franks presents here the second edition of the Irish musical farce, "Take a Rest." The cast includes Barney Lindo, Jimmy James, Joy Vane, and the Killarney Girls.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Leo Montgomery.—The George Edwardes' company are here in the new musical farce, "Whirled into Happiness," under the direction of Mr. Fred J. Blackman. The cast includes W. E. Haines, Paul England, Trevor Mansell, Jack Swinburne, James Worswick, Ena Dale, Marie Hird Mitchell, Diana Campbell, and May Pelham.

HIPPODROME.—P., Northern Theatres, Ltd.; G. M., Mr. Otto Culling; R. M., Mr. J. Alban Newton.—"Beaver," a new musical revue, was presented here on Monday by J. W. Jackson and Clive R. McKee's company. The cast includes Billy Amstell, Phyllis Whitney, Lawrence Phillips, Billy Jackson, Rita Emmerson, Percy Emery, and the Saxone Girls.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Fred Haming.—Here Ben Bo-Jama presents the Ten Taszerwoullths Arab Troupe, pyramid builders and acrobats; George Ackroyd, flautist; and Rose Hardy, harpiste, in a musical fantasy, "Old Memories"; George Bolton, voice and piano; The Two Bells, gymnasts; Elsa Cowie, soprano; Mark Stuart, comedian; and Jack Charman, gramophone artist.

LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. E. W. Watt.—A personal visit of Mr Matheson Lang and his excellent company in "Blood and Sand" is a strong attraction here. Matheson Lang gave a striking performance as El Gallardo, and was well supported by Florence Saunders (Rosario), Rosemary Corry (Dona Sol), and W. F. Grant (El Nacional). An excellent reception was accorded.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. William Bayfield; Mus. D., Mr. Thomas Coomer.—Under the direction of Percy James Barrow we have here the new three-act play "Coming Thro' the Rye." A company of capable artists includes Miss Ena Grossmith, Miss Gladys Newton, Mr. Shale Gardiner, Mr. Owen Cassidy, Mr. Harry Harmer, and Mr. Denys Blacklock.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Nelson Keys, supported by Miss Irene Russell, in selections from their repertoire, top a good bill here, which includes Tucker, the singing violinist; Lake and Barrasford, vivacious vocalism; W. V. Robinson, Canadian entertainer; De Haviland's, repairing a telephone wire; Connie Browning, vocalist; and Macford's Mysterious Clock, an ingenious invention.

HIPPODROME.—P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Frank Bradsell.—Excellent fare is provided here by G. H. Elliott, a warm local favourite, in new songs; Johnson Clark, in a capital ventriloquial sketch, "Under the Old Apple Tree"; Pearl and Lina Mitchell score well in a pleasing musical act; Alec Daimler and Dora Eadie are an amusing and tuneful pair; Aunty and her crazy cyclists create roars of laughter; and Norman Carrol is a capable comedian.

QUEEN'S.—M. D.'s, Mr. Gilbert Payne, Mr. G. W. Ridley; Mus. D., Mr. R. J. Gibb-Seymour.—Miss Dot Stephens, supported by her London company, are the attraction here in the following plays: "Dope," "The Girl From Canada," "Should They Marry?" and "If Those Lips Could Only Speak."

VARIETIES.—M. D., Mr. R. Woodthorpe Stead; R. M., Mr. Sam Jones; Mus. D., Mr. Herb. Holgate.—"The Red Heads," a musical burlesque, is presented by Perce Leonard. A talented company includes Edna Lyall, Ethel Hall, A. G. Spry, Gordon Thomas, and Reginald Jecks.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—The new musical comedy "Mary" is here, with Messrs. Macdonald and Young's company. It is a thoroughly enjoyable production. Miss Billy Browne charms everybody with her neat study of Mary; much laughter is caused by Miss May Marton (Mrs. Keene), Bert Evremond (Mr. Goddard), and Harry Ray (Tommy Boyde). Stephanie Stephens plays Madeline Francis in graceful style, and others well in the picture are Frank Hector (Marceau), Cecil Wayne (Jack Keene), and Percy Parsons (Higgins). Some clever dancing is shown by Dolly Mewse and Harry Singer. The comedy is well staged.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Another visit is being paid by Waster Howard's stirring play, "Seven Days' Leave." Mabel Evelyn undertakes Lady Mary in charming fashion, earning general approval; Mr. T. Charles Coulan makes an excellent Captain Fielding; and Mr. Hugh Montgomery handles the character of Colonel Sharrow with much discretion and care. Among other supporters are John Burton (Vicar), Albert Hayzon (Lieut. Key), Charles Whitlock (Paul Lamond), Hugh Selwyn (Stephen Darrell), Wyn Wheeley (Constance Morel), Winifred James (Kitty Middleton), and Pollie Denville (Mrs. Susan Keys).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—The presentation by the resident company of Shaw's "Major Barbara" has caught public approval, and good business is being done.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners.—The always welcome Grock and Partner are topping the bill here, and affording as much pleasure as ever; Daisy Wood, an old favourite, brings her latest songs; the Thea Productions provide a charming musical treat with their "Memories of Scotland"; and also in the list are Joe and Johnny Masue (assisted by Yuri), Victor Andre, and Billy O'Connor, card manipulator.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The success of Wylie-Tate's splendid production, "The Peep Show," during last week has justified the management in giving it another six nights' run.

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Much interest has been shown in the presentation here of Adrian Beecham's new grand opera, "The Merchant of Venice." Its reception on Monday evening was of a very cordial character, and due praise was extended to the principal artists, among whom were Miss Ena Rhess, who sang artistically the part of Portia, Mr. Wilfred Temple (Antonio), Mr. Gregory Stroud (Bassanio), and Mr. Augustus Milner (excellent as Shylock). The work was staged in magnificent manner.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—Heading the bill is Gus Harris, the Hebrew Scot, who proves very amusing; Tom Moss and Ethel Orrell are very acceptable character vocal entertainers; the Tossing Testros show remarkable talent as balancers and jugglers; the Musical Monarchs provide a neat show; Dene and Dixon are a smart comedy duo; George Holloway and Cissie Austin have some graceful dances and impersonations; and Sandy Rowan also appears.

PAVILION. — St. Juste and Higgins, "the king's jesters," top the programme, and prove very diverting; a funny mimic act comes from Auriel Pralan and Partner; Barrq Jephson and Mlle. Du Barri, Anglo-French comedy artists, score with their humorous sketch, "Motoring to Matrimony"; and Ethel Castaldini, a musical comedy favourite, is received with much delight. Also in the programme are May Edney, comedienne and dancer; Les Napier Trio, with singing, dancing, juggling, &c.; the Bros. Lennard, vocal and patter comedians; and Arthur Woodville, comedian.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—The revised version of "The Beggar's Opera" is put on here by Messrs. Taylor Platt and Wilfred Eaton's company, who give a very entertaining depiction of John Gay's semi-versified story of old Newgate. The cast is entirely adequate and quaintly in sympathy, and quite a large proportion of the ballads evoke hearty applause, accompanied, as they are, by a special chamber orchestra, under the direction of Mr. Eugene Goossens, Senr. This is the second visit of the "opera" here, and patrons show no lack of appreciation.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—Harry Weldon, the popular eccentric comedian, is proving a big draw here, and an element of novelty is added to the programme by featuring Jackie Coogan in the great screen comedy, "Peck's Bad Boy," while another outstanding attraction is Rinaldo, the violinist, supplemented by entertaining turns by May Sherrard, comedienne; and the Melford Three, in some smart burlesque dancing.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—Messrs. G. Carlton Wallace and Terence Byron have a good show here in "Simple Simon's Baby," a comedy of Lancashire life. Terence Byron gives a most effective performance as Simon Butterworth, and excellent work is done also by Miss Phyllis Rimmer as Maggie Adkson, Hy. Chalmers as Frank Atherton, and other members of the cast in character rôles, while the appointments of the play leave nothing to be desired.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—Edwin Lawrence, the popular comedian, heads a good bill here this week in a most amusing turn; Rene Ralph appears in some dainty song studies; Jenkins Bros. give a grotesquely funny knockabout act; and Maple and May, the fellows with the goat, add much to the entertainment; while other good turns are Flo Dixie, male impersonator; Paul Thomson, in a vaudeville "pick-me-up"; Walton Bros. and Webster, entertainers at the piano; and Shack and Madie, in burlesque juggling novelties.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Chas. H. Bayley.—The Raynor Repertoire Company are paying a return visit here with a repetition of the great success scored a fortnight ago. Miss Ennis Lawson and Mr. John Blake made a big hit on Monday as Lady Althea and Jack Frobisher in Sutro's "Walls of Jericho," this play being down for three performances; while good work was done also by Mr. H. Wright Scaddan as Hanky Bannister. Mr. T. Reginald Lockwood as Dallas, Miss Maud Morton-Powell as Lady Westerby, and Miss Laura Tully as Lady Parchester, the other rôles being all in capable hands. On Thursday "The Yellow Ticket" will begin, with Miss Lawson as Marga Varenka, and Mr. Blake as Baron Stepan Andraeff, while Friday is reserved for a production of "The Liars," with the same couple at the head of the cast.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—Dorothy Ward is to the front here this week, and meets with a flattering reception. Well received also is Shaun Glenville, who bubbles with fun. Other good turns are those of Vernon Watson, Scot Gibson, Joseph Cheetham, The Five Bombays, and Harry Lester and his Ten 'Frisco Cowboy Syncopaters.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—A big attraction here this week is a new "Intriguement," entitled "Better and Better," presented by the Thea Productions. A fine company features Frederic Bentley, a popular comedian, Elsie Bower, and Vincent Lawson, ably assisted by Alma Vane, Nina Martin, Dora Lewis, Grace Glover, Mabel Lambeth, Billy Rutherford, Wm. Harper, and Jackson's Casino Girls. A very bright show, with plenty of good comedy, catchy numbers, and neat dancing. Musical Director, Mr. George Colbert.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones.—A good bill here includes Wentworth and Lake; Doust and Le Roy; Weedon; Gavillet and Co.; J. L. Jay; Billy French; Joyce Lyn; Tom Bracewell; and Clark and Brenton.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Anderson; Mus. D., Mr. John Armstrong.—The musical farce, "Whirled Into Happiness," is an endless round of laughter and bright music. The rich humour of George Hestor is fully developed in the part of Albert Horridge, his drollery being rewarded by responsive merriment. Mr. Joe Nightingale pokes fun at every possible moment as Matthew Platt, and Mr. F. Pope Stamper makes an entertaining portrayer of Horace Wiggs. Miss Isobel Brosman brings brightness, charm, and a good voice into her rôle of Florence. The vivacity of Miss Madge White finds full expression as Delphine De la Valliere, and splendid help is rendered by Miss Nellie Cozens, Miss Muriel Collier, Mr. Noel Colne, and Mr. Jack Gordon. A full chorus adds much to the enjoyment.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Fay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—The Repertory Company open their autumn season with the initial production of "Cautious Campbell," a comedy by Brenda Girvin and Monica Cozens.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—Percy Honri and his concertina are always a source of pleasure and delight, winning hearty applause. The excellent songs and comedy of Florrie Forde keep her as popular as ever. A charming classical entertainment is presented by Lucas and Inez. Generous and well-deserved applause greets the refined piano and vocal items of Mary Marlowe and Thurston. Songs and dances by Alfred Leonard and Adeline Valery make entertaining fare. Frank E. Franks dispenses fun without stint, and skilful motor-riding is shown by Eric C. Peacock, a one-armed man, and lady.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—A new departure is made here in presenting the melodramatic farce, "The Night Cap." A big house on Monday gave a warm welcome to the artists, who include Mr. H. V. Surrey, in a careful and effective study of Jerry Hammond; Miss Mabelle George, bright and piquant as Anne Maynard; Miss Kathleen Leigh a capable portrayer of Mrs. Knowles; Mr. Charles Newling, Mr. Harry Frankiss, Mr. Alex. Bradley, and Mr. H. M. Burnaby.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Lovers of Shakespeare are being provided with a great treat this week, for Mr. Robert Courtneidge is presenting Henry Baynton and company in a repertoire of plays by the famous bard. Mr. Baynton is one of our most accomplished Shakespearean actors, and Rosaline Courtneidge is rapidly building up a great name for herself. The repertoire includes "Hamlet," "Taming of the Shrew," "Othello," "Merchant of Venice," "As You Like It," "The Bells," and "Twelfth Night." The company all round is one of rare talent.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—A delightful company this week (twice nightly) includes Zona Vevey and Mac Erard with his great organ; Caprice Proud, dancer; Ralph and Leo, acrobatic clowns; The Three Dancing Durhams; Hobbs, 'Obbs, and Hobo, vocalists; and an anonymous lady vocalist.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. and G. M., Mr. G. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Following on the successes of the previous two weeks, patrons are having a special treat this week by the booking of Mr. Fred Collins's 1922 version of "Keep Guessing." There is not a dull moment in the two hours' performance, the production being one of all-round excellence, with a star cast, including Kitty Evelyn, Albert E. Mann, Fred Luker, Sandy Connor, and Lester and Wood, the two latter being the leading comedy men. Probably the most attractive scene in the production is that of the famous Highland Glen, in which are featured 20 local children. Others worthy of mention are the Six Lauder Lassies, who are responsible for some exceptionally clever dancing and concerted musical items. There is also a full Scotch beauty chorus with a specially augmented orchestra for the occasion, under the direction of Mr. Leon T. Ackland. Since the reopening of this hall, after a close period of three months owing to trade depression, the bold policy of the management in thoroughly renovating and redecorating the interior of the building in a tasteful manner has been more than justified, and Mr. Danton particularly is to be congratulated on the improvement shown all round.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Fred D. Neilson's "Unemployed," a comedy burlesque, is the attraction this week. It is presented by a company of forty performers, starring Fred E. Moore, Chic Chester, and the "Six Dancing Does." It is a jolly show, and the Labour Exchange scene is a scream.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by the Three Wonder Midgets, in a quaint and clever performance.

EMPIRE.—G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Jack Of All Trades," a nautical musical production, is being played here. It is a product of Lew Lake, and the company engaged in it include Bob Stevens, Frank Harwood, Arthur le Clerq, T. Arthur Ellis, Nancy Lorrison, the Nelsonian Quartette, Wallace Orton's Boys, and McGriffin's Girls.

KING'S.—P., Messrs. Thompson & Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by Matthew Newton, a tenor vocalist, and the Strength Brothers.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 2, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 23 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Rehearsal at all theatres at 1 p.m.)
BARNSTAPLE THEATRE ROYAL.—Seymour Hicks presents "Broadway Jones."
BRIDGWATER PALACE. — Oswald Cray's company.
CHIPPENHAM PALACE. — Oswald Cray's company.
CIRENCESTER PICTURE HOUSE.—Miss Peggy Williams.
GUERNSEY ST. JULIAN'S.—"French Leave" Company.
JERSEY ALHAMBRA. — Todd Jones, Pearl Taylor.
JERSEY OPERA HOUSE.—Laurence Brough and company, "The Lady of Ostend."
LYDNEY PICTURE HOUSE.—W. Ellis Slack presents "Odds and Ends" company.
SALISBURY PALACE.—Revue, "Behind the Scenes."
STROUD PALACE.—Variety company as booked.
TREHARRIS PALACE.—Seebold and Mallory present "The Orange Club."
TROWBRIDGE PALACE. — Seymour Hicks presents "Broadway Jones."
WEYMOUTH JUBILEE HALL.—"The Chocolate Soldier" and "The Girl in the Taxi."
YEOVIL PALACE.—"French Leave," three days.

RAYMOND Continental Tour.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Barry Rhodes.
HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees presents "Froth."
IPSWICH HIPPODROME (rehearsal, 11.30).—Mollie Butler, Nicol and Zezza, Edward Victor, Billy Bristow, Peel and Curtis, Walker's Juveniles.
IPSWICH LYCEUM THEATRE. — "Brown Sugar."
NORWICH HIPPODROME (rehearsal, 2).—Lily Long, Jack Barty, Thelma Hamilton, Bobbie Kerrigan, Pitt and Charles, The Hassans.
NORWICH THEATRE ROYAL.—"The Rose of Araby."
PAISLEY RINK PALACE (rehearsal, 12). —Five Brazils, Vi Platt.
PAISLEY THEATRE (rehearsal, 12). — John D. Roberton presents "What Cheer!"

KENNEDY CIRCUIT.

CANNOCK HIPPODROME.—Miss Ivy Maurice Rep. Co. B.
DUDLEY OPERA HOUSE (rehearsal, 12).—Penrhyn Forster presents "Dainty Ankles" revue.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Messrs. Kirby's production, "The Circus Queen."
WEST BROMWICH THEATRE ROYAL. —Miss Ivy Maurice Rep. Co. A.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12). —Zetta Mor, A. C. Astor, Sinclaris and Dalva, Mart and Pep, Gertie Gitana, Harry Champion, Ernie Roma.
CLAPHAM GRAND (rehearsal, 12).—Tom Stuart, Jane Croft, Terry Twins, Hymack, Oriental Trio, Albert Whelan.
CROYDON EMPIRE (rehearsal, 12).—Daisy Dormer, Tom Edwards, Harry Bedford, Katrina and Joan, Woolmer Young, Bruce Green, Ernie Mayne, Cornella and Eddie.
HAMMERSMITH PALACE (rehearsal, 12).—Dan Rolyat, Harry Hemsley, Marjorie Fulton, &c.
HOLBORN EMPIRE (rehearsal, 12).—Will Fyffe, Nellie Wallace, King and Benson, Kiddy Kennedy, Henry and Edgar, &c.
ILFORD HIPPODROME (rehearsal, 12). —Dr. Walford Bodie, Morny Cash, George D'Albert, Cissie Shearer, Winnie Russell, Violet Essex, Harry Ford.
ISLINGTON EMPIRE (rehearsal, 12).—Sam Hilton, Nick Morton, T. E. Dunville, Artura Bernardi, Mme. Karina.
KILBURN EMPIRE (rehearsal, 12).—J. W. Rickaby, George Mozart, Percy Honri, Wilson Hallett, Vera Wootton, Broughton and Creedon, The Krakes.
LEWISHAM HIPPODROME (rehearsal, 12).—Ella Shields, Ernie Mayne, Daisy Dormer, Tom Edwards, Lily Lena, Tony Raglan, Frank Le Dent, Dan Rolyat.
PALLADIUM Harry Day's "Rockets."
POPLAR HIPPODROME (rehearsal, 12). —Hilda Glyn Tom Clare, Morny Cash, Bert West Violet Trevenyon, George D'Albert, Fred Russell, Sadler Elsie Quartette.
PUTNEY HIPPODROME (rehearsal, 12).—Dick Ray's revue, "Kick Off."
SHOREDITCH OLYMPIA (rehearsal, 12). —Nellie Wigley, Barrett and Clark, Thornley Dodge, Douglas and Jones, Syd Walker, Ellie Mann.
WILLESDEN HIPPODROME (rehearsal, 12).—George Mozart, Franco Piper, The Westbrooks, Arthur Brough, Hal Wright, Fyne and Hurley, Rosie Lloyd.
WOOLWICH HIPPODROME (rehearsal, 12).—Johnson Clark, S. W. Wyndham, Lucille Benstead, Lily Lena, Bert Weston, Laurie Howard, Tina Paynolas.

RAYMOND London Shortly.

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock).
BLACKBURN.—Tom D. Newell, Tom Gott, Harry Claff, Varney and Butt, Those Four, Ethel Castaldinni, The Bells.
BRADFORD. — Fred Hutchings, Scott Argyll Maisie Ayling, J. E. Sutton, Archie Hill, Isa Wise, and company as booked.
BURNLEY.—"See You Later."
CARLISLE.—Henry Lees, "Hooch Aye!" revue.
HALIFAX. — De Wynne Bros., James Hunter, Culpitt, Nolan and Holt, Texas Duo, Musical Burglars, Elsa Cowie.
HUDDERSFIELD.—Sisters Dinnie, W. V. Robinson, W. G. Watts, Melt and Bray, Stan Kavanagh, Megan Bros., Delvaine's Marionettes.
LEICESTER.—Company as booked.

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MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Haig Bros. and Ryan, Talbot O'Farrell, Florrie Forde, Fred Sylvester, The Flemings, Eddie Gray, Olga Morseth.
BIRMINGHAM GRAND (rehearsal, 1). —Power and Bendon, Kenna Bros., Four Seriese, Daisy Taylor, Leona Lenar, Tucker, Gillie Potter.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Cecil and Jenny Astley, Ronda Rudd.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Victoria Carmen, Four Swifts, The Two Rascals, The Femina Quartette, Carl Brisson and the Willard Sisters, Holloway and Austin, Lyn and Lynda.
CARDIFF EMPIRE (rehearsal, 1).—Daly and Healy, George Lee, Ray Wallace, W. H. Squire, Lily Fairney and Auriol Jones, Oswald Williams, The Yiddish Players, Hart and O'Brian.
EDINBURGH EMPIRE (rehearsal, 12). —"Memories of Scotland," Macford's Mysterious Clock, Coram, Herschel Henlere, Billy O'Connor, Les Bastiens, Pierce and Roslyn.
FINSBURY PARK EMPIRE (rehearsal, 1).—We Three, Four Mackwells, Hedges Brothers and Jacobson, Ruby Norton, Marcelle and Partner, Chris. Richards, Mayne and Sheridan.
GATESHEAD EMPIRE (rehearsal, 1).—"All Put."
GLASGOW ALHAMBRA (rehearsal, 11). —Gilbert Miller's Co. in "The Bat."
GLASGOW COLISEUM (rehearsal, 11).—D. W. Griffiths' "Way Down East."
GLASGOW EMPIRE (rehearsal, 11).—Paul Gordon, G. S. Melvin, Dr. Jack Rose, Scot Gibson, Duncan and Godfrey, Dolzo, Two Ascots.
HANLEY GRAND THEATRE (rehearsal, 12).—Jack and Evelyn, Jack Riskit and Betty, Wal Langtry, Gwladys Stanley, Two Powers, James Stewart, Howard and Wyndham.
HULL PALACE (rehearsal, 1).—Weynen and Co., Hayden and Nevard, Syd Moorhouse, Harry Weldon, Kharum, May Henderson, Wallie Pearce.
LEEDS EMPIRE (rehearsal, 1).—The Wylie-Tate production "The Peep-Show."
LIVERPOOL EMPIRE (rehearsal, 1).—La Veen and Cross, De Busse, Harry and Burton Lester's Ten Cowboy Syncopators, Du Calion, Claude Gardner, Three Nitos, George Wilbey.
LIVERPOOL OLYMPIA (rehearsal, 1).—Norman J. Norman presents "Angel Face."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate production, "The Virgin Queen."
NEWCASTLE EMPIRE (rehearsal, 1).—De Havilands, Loch and Lomond, The Robertys, Grock and Partner, O'Gorman Brothers, Victor Andre, Flora Ashe.
NEW CROSS EMPIRE (rehearsal, 1).—Boy Ronald, Dorothy McBlain, J. H. Scotland, The Versatile Three, Herbert Clifton, Lily Morris, The Westwoods.
NEWPORT EMPIRE (rehearsal, 1).—The Foster Productions present "League of Notions."
NOTTINGHAM EMPIRE (rehearsal, 1). —Billy Danvers, Scotch Kelly, Martyn and Florence, Chelsea Pensioners, Daisy Wood, Magini, Fulvio.
PRESTON EMPIRE (rehearsal, 11).—Allington Charsley Grand Opera Company.
SALFORD PALACE THEATRE (rehearsal, 1).—"Joy-Bells."
SHEFFIELD EMPIRE (rehearsal, 1).—Nora Dale, Stagpoole and Spier, Rich and Galvin, Alan Brooks and Co. in "Dollars and Sense," Nixon Grey, Manny and Roberts, Rolf Slater.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Foster Productions present "Fun of the Fayre."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Buzz Along."
STRATFORD EMPIRE (rehearsal, 1).—Barker and Tarling, Dolly Elsworthy, Sam Mayo, Winifred Ward, Joe O'Gorman, Flying Potters, P. T. Selbit presents "The Elastic Lady" and "Sawing Thro' a Woman."
SUNDERLAND EMPIRE (rehearsal, 1). —D'Oyly Carte Opera Co.
SWANSEA EMPIRE (rehearsal, 2).—Messrs. Hayman and Yorke present "Come On Steve." Cast includes Scott and Whaley.
VICTORIA PALACE (rehearsal 11.30).—Harry Herbert, Griffiths Brothers, Four Jaxons, Bromley Carter, Huxter Brothers, Harry Leolin.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Osborne and Perryer, The Mongadors, Frank and Vesta, Frank Benson, Phil and Phlora, Renee and Godfrey.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Down South."
BRIGHTON HIPPODROME (rehearsal, 12).—Yorke and Adams, Caron Troupe, Agnes Croxton, Frank Elliston and company, Marie Dainton, "Dolzo" Westminster Singers.
LEEDS HIPPODROME (rehearsal, 12).—"The Minstrels of 1922."
LIVERPOOL HIPPODROME (rehearsal, 12).—"The Orphans of the Storm."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Sunshine and Laughter."
PARIS ALHAMBRA THEATRE.—Period commencing October 6, 1922.—Georgel, Manuel Vega, Gaston Palmer, Mutt and Jeff, Valentine Caizelli, Mary Gautier's "Pony Boy," Giero, Nino and Francesco, Two Mazzolas, Four Demobs, Eltzoff Troupe.
PORTSMOUTH HIPPODROME (rehearsal, 1).—The Royal Carl Rosa Opera Company.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Sparglers."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Frivolities."
SOUTHEND HIPPODROME (rehearsal, 12).—Arnaut Bros, Marcus, Norman Carrol, Dick Henderson, Wright and Hartley, and company as booked.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Naughton and Gold, Fred Brezin, Norton and Simmonds, Tex McLeod, Auntie and Co., and company as booked.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. W. S. Lyon presents "Sunbeams."
ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Colman and Sydney Trio, The Juggling Roys, Whitlee and Co., Doris Irving, Agnes Adair, Jimmy Tell, Sylvia Bright, George Wright, Roy Hicks, and Pictures.
ASTON HIPPODROME (rehearsal, 12). —Edna Lafonne, Louie Tinsley, Chas. Bstree, Videau and Kirby, Daunton-Shaws, Ernest Mitchell.
BARRY DOCK PALACE.—Bros. Geddes.
BATH PALACE THEATRE (rehearsal, 1).—"Giggles" revue.
COVENTRY HIPPODROME (rehearsal 1).—De Goucile Troupe, Dudley and Stafford, Geo. Rymer, Will Burnard Sisters Ferdyce, Rose and Fals.
DERBY GRAND THEATRE.—"Lido Comes To Stay."
DERBY HIPPODROME.—"Monks of St. Bernard," Harris Family, Romanos Bros., Amac, Wallau and Partner, Babs and Pezzy James, Sandy Powell.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"A Little Bit of Fluff."
EDMONTON EMPIRE (rehearsal, 4).—Marie Lloyd, Irene Magley and Monte Woolf, Albert Letine, Dan Harlow, O'Shea Girls and Terry, Rene and Renard, Billie and Burke.
EXETER HIPPODROME.—David Poole, Apollo Trio, Billy Mason, Butler and Barnes, Two Cards, Billy Vardel Trio.
GLASGOW PAVILION (rehearsal, 11).—The Arts League of Service, Three Scamps, and company as booked.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Paddy the Next Best Thing."
KINGSTON EMPIRE (rehearsal, 12.45).—General Plays Productions, Ltd., present "The Night Cap."
LUTON PALACE THEATRE (rehearsal, 12.30).—Pearl and Lina Mitchell, Betty Bush, "The Glorious Adventure."
NEATH PALACE.—Sarah Rees and Baritone, Lee and Kingston.
PENGE EMPIRE (rehearsal, 12).—"Splinters."
READING PALACE THEATRE. — "Many Happy Returns."
SHOREDITCH, THE LONDON.—Ike and Will Scott, Dan Bros. and Sherry, Dan Leno, Junr., The Zanfrellas, Arthur Beresford, Keith and Joan Dingley, Doris May, Bros. Wortman, Leopold and It.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Jimmy Wray, Ivy Grant, J. C. Glass, Gilbert and Chapman, Real McKays, The Haydens, Clarke and Ritchie.
WIGAN HIPPODROME (rehearsal, 11). —May Sherrard, Jimmie Pullin, Three Melfords, Brothers Marshall, Hill and Dale, Frederica's Terriers, The Four Williams.

"ME AND MY BOY."

Dramatic Play, in a Prologue and Three Acts, by Leonard Mortimer. Produced for the First time at the Battersea Palace, Monday, Sept. 18.

Me .....Leonard Mortimer
My Boy (Harry Ainslie) .....Donovan Maule
Alec Ainslie .....Charles Clifford
Sam Kinver .....John F. Traynor
Addy Lynham .....Arthur T. Crosby
Marie Myers .....Lillian Snape
Pollie Bowers .....Irene Sinclair
Susie Beech .....Winifred Pitt
Mrs. Ainslie .....Mollie Tremayne

The reopening of the Battersea Palace by Mr. Frederic Baugh was inaugurated by the production of a new play, which is a thrilling story of London life of over 20 years ago, and of the present day. The author and presenter (Mr. Leonard Mortimer) has written a clever and well constructed drama, showing how the brutality of a human tiger can be changed by love into a spirit of self-sacrifice.

It is Derby Night of 1900; the scene, Walworth. Tiger Harris, head of the Walworth-road "boys," has ruined Pollie, the daughter of Papa Bowers, a coiner and fence, and a child is born. Harris is carrying on another intrigue with Marie Myers, a music-hall artist, who has accompanied him to Epsom, whence both return in a festive mood, the crook having won a large sum of money. Pollie appeals to "the Tiger" to marry her and throw his new fancy over, but he refuses. In despair the little mother decides to throw herself and baby into the river. Mrs. Howard, who has lost her own child, overhears Pollie and steals the boy, bringing it up as her own. Tiger Harris has a "life" sentence for the murder of a policeman. On his release after 20 years behind prison bars, a changed man, he wanders the countryside a vagabond, and accidentally meets his own son, Harry Ainsley, who has received a good education and been adopted by Alec Ainslie, a famous trainer of racehorses, who marries Mrs. Howard. Harry has got into serious trouble with a racing sharp in London, named Addy Lynham, and in a quarrel kills the sharper; the murder is witnessed by Harris—now very proud of "My Boy"—and the erstwhile Tiger cheerfully goes to the scaffold to save his son.

Mr. Leonard Mortimer—in addition to his other labours—played the principal part of Tiger Harris with intensity, being especially good as the rugged vagabond "on tour." Mr. Charles Clifford gave a capital portrait of the handsome trainer. Alec Ainslie, and Mr. Donovan Maule was bright as the adopted son, Harry. Miss Molly Tremaine well expressed her maternal love as Mrs. Ainslie. Miss Irene Sinclair was pathetic as the little Walworth road mother; Miss Winifred Pitt supplied some agreeable light comedy as "Just Susie," and Miss Lillian Snape's graphic portrait of the music-hall star was effective. To Mr. John F. Traynor praise for his powerful acting as Sam Kinver, and Mr. Arthur T. Crosby (Papa Bowers and Addy Lynham) doubled the parts cleverly.

"Me and My Boy" is picturesquely mounted and staged, and has been well received.

Presentation to R. A. Brown.

Mr. Robert A. Brown, the resident manager of the Hitchin Playhouse, had, on Friday evening, the 15th, a pleasing surprise, when, between the performances, he was called to the stage and presented with a beautifully-framed testimonial and a roll-top desk with a book-case attached, in recognition of five years' faithful service at the Hitchin Playhouse.

The testimonial, which came from residents and patrons of the Playhouse, bore a suitable inscription, and the signatories included some sixty of the leading townspeople.

Mr. Brown, who was received with loud applause from all parts of the house, thanked the subscribers for their kind appreciation of his endeavours to please in the way of entertainments.

"THE HIDDEN SPRING."

Play, in Four Acts, by Roberto Braccio, translated by Dirce St. Cyr. Produced for the first time in England at the Art Theatre, Chelsea, Sunday, Sept. 24.

Stephen .....Leonard Dainton
Theresa .....Pax Robertson
Valentine .....Donald Kinghorn
Princess Meralda Heller .....C. A. Arfwedson
An Old Beggar .....Bruce Moir
His Wife .....Catherine Robertson
Don Fausto .....Keith Hamilton
Romolo .....Alex. Robbins

That Miss Pax Robertson, in continuation of the good work in producing the world's masterpieces, was justified in staging the brilliant Neapolitan's play, "The Hidden Spring," was fully proved by the appreciative welcome bestowed on Sunday evening by a crowded and enthusiastic house, when the first English representation was given. This was the opening of Miss Pax Robertson's autumn season. The translation has been well and effectively done, and the tragic note throughout is sustained.

The painful story is that of a sweet, industrious little housewife, Theresa, happy in arranging her home on peaceful lines. Her husband, Stephen, is a poet, a man of overweening vanity, inordinately proud of his "inspirations," and intensely ambitious. He secures an introduction to the Princess Meralda Heller, and is afterwards a constant visitor to her salon. Bringing the Princess home, dear little Theresa feels acutely the presence of this cold, handsomely dressed woman. Stephen ultimately succumbs to the lure of the Princess. The snubbed wife enters in a highly-strung state, and Valentine and Stephen discover she has gone completely mad. Later, Stephen finds he has lost his literary inspiration, accuses his secretary (Valentine) of carrying on with his wife, simply because the good-hearted fellow sympathises with the poor creature. In the end, Valentine brings both together again. Theresa lulls her husband to sleep, and then throws herself into the sea.

The acting throughout was uniformly good. Miss Pax Robertson gave a beautiful picture of the unfortunate heroine. In the earlier scenes, as the docile wife, devoted to her tyrant, her acting was especially to be commended. Later, too, the mad scenes were capably played. Mr. Leonard Dainton succeeded in showing the egotistical, vain, and detestable side of Stephen, while Mr. Donald Kinghorn, as the friend of Theresa and Stephen's secretary, Valentine, was of valued service. A brilliant and alluring Princess Meralda Heller came from clever Miss C. A. Arfwedson. Mr. Keith Hamilton contributed a capital character-study of a dunning creditor of Stephen; while Miss Catherine Robertson and Mr. Bruce Moir's little sketches of two beggars deserve mention. The cast was completed by Mr. Alex. Robbins as a very "bored" Romolo.

"The Hidden Spring" was well produced by Miss Pax Robertson, and Mr. Howard Aynstey supplied some characteristic incidental music. Preceding the play, Miss C. A. Arfwedson gave a very instructive lecture on Roberto Braccio (the author), whose "Hidden Spring" was first produced in Milan in 1905. The lecturer delighted the audience with some humorous reminiscences of the art of the theatre in Italy from the earliest times.

DEATH OF MR. F. G. KNOTT.

The sad news of the death of Mr. F. G. Knott, at the early age of 46, has been received with much regret by his many friends and associates, both in theatrical and cinema circles. His health had for some time been failing. Following on a chill contracted early this year, he was admitted to Westminster Hospital about a month ago, where he died of galloping consumption on Thursday, Sept. 14.

Born in Devonshire, 1876, and educated at Portsmouth Grammar School, he entered the Civil Service at the age of 19. Four years later he commenced his theatrical career as assistant manager at the old Metropole Theatre, Camberwell, then under the management of Mr. J. B. Mulholland. He made his first appearance on the stage as the Butler in "The Importance of Being Ernest" with Mr. A. B. Tapping's repertory company, subsequently playing many parts with the same company and acting as general assistant to Mr. Tapping. Then followed a series of tours in the provinces, including one with Miss Marion Terry in "As You Like It." He was with Mr. Arthur Bourchier at the Garrick Theatre for six years, during which time he appeared with that company before H.M. King Edward at Windsor. Subsequently he was engaged by Mr. Henry Arthur Jones for the part of Major Killjoy in "Fall in Rookies" at the Alhambra, followed by an engagement in "Kipps" at the Lyric, and a Dickens season at the Savoy, where he made a hit as Winkle in "Pickwick." He also appeared in the original production of "Katawampus" with Mr. Louis Calvert. In 1914 he produced "Monna Vanna" for Mme. Maeterlinck at the Queen's. In 1916 he played Hortensio in "Taming of the Shrew" with Mr. Oscar Asche at the Apollo and on tour. With Mr. Kenelm Foss and Miss Ella Erskine he appeared in a repertory season at Bath, among other parts playing with great success the Magician in Mr. G. K. Chesterton's "Magic."

His last stage appearance was as Whittle in "When Knights Were Bold" at the Kingsway, 1918, during which engagement he contracted double pneumonia, from the effects of which he never completely recovered. After this illness he commenced film work, playing parts in Mr. I. B. Davidson's productions for six months. He joined the stock company of the Lodon Films in 1919, with whom he played many leading parts, and subsequently undertaking art direction with that company and with the Alliance Film Corporation. His last engagement was with Ideal Films, Ltd., as art director.

Mr. Knott was devoted to his profession, and his chief hobby was his remarkable collection of books, prints and cuttings on costume, period decoration and furniture, architecture, armour and antiquities.

Married in 1915 to Miss Janice Deane (actress), he is survived by his widow and little son, age 4.

The deceased was interred at Streatham Cemetery on Monday, Sept. 18.

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AN APPEAL.

The Late Mr. F. G. Knott.

TO THE EDITOR OF "THE ERA."

Dear Sir,—May I appeal through your paper to the many friends of the late Mr. F. G. Knott for assistance for his widow and little son (age 4), who are left practically destitute?

The deceased was not insured, and all his savings have been absorbed during his last illness.

Mrs. Knott and I are preparing a list of the deceased actor's collection of valuable books on costume, furniture, &c.—his only remaining asset—in the hope of realising enough to pay off the debts unfortunately incurred towards the end. I shall be pleased to forward a copy of this list, when complete, to any interested reader who sends me a stamped envelope for same.

All subscriptions should be sent to me at Flat A, 88, Newman-street, London, W.1, and will be gratefully acknowledged.—I remain, Sir, faithfully yours,

W. KEITH MOSS.

"A Social Convenience" at Norwich.

Herbert Mansfield and his company gave a most enjoyable presentation at the Norwich Theatre of that bright and witty play, "A Social Convenience." Norman Cannon's study of Nigel Bellamy was an admirable piece of acting. Herbert Mansfield gave an easy and convincing impersonation of Dennis Lestrange, and Miss Jane Grey was at her best as the deceived wife. Pinero's clever comedy, "A Seat in the Park," was an enjoyable curtain-raiser. Matt Wilkinson and Miss Doris Sainsbury sustaining the parts to perfection.

FOR NOTES on FELDMAN NUMBERS
See page 20.

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NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
Details and rates—which include cost of block—may be obtained on application to
The Advertisement Manager.

The beautiful satin draperies seen in the third act of "The Cabaret Girl," at the Winter Garden Theatre, and others in the production, were supplied by J. H. Edgcombe, Ltd., 36, Soho Square; the tights and hosiery also coming from the same firm.

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

Filmland spring is bursting into leaf. There is a stirring everywhere, even among the branches of this varied industry. Hope is becoming justified. The warmer breath of public approval is bringing back the sleeping things to the promise of a vigorous life.

A new movement inside the industry has just had its birth in the institution of a new organisation designed to watch over, protect, and foster the growth of this amusement for the millions.

I attended a meeting in Jury's Theatre last Wednesday afternoon to witness this new attempt to make things hum from a public point of view, but was not surprised to find that the preliminaries involved a bout of impolite verbal exchange between certain spokesmen. Mr. F. E. Adams, of the P.C.T., said some cutting things about the C.E.A., and Mr. Gale said more cutting things to Mr. Adams, who accepted them with a nonchalance that was amazing.

However, nothing ever emerges from film conferences without these duels. They ensure a certain amount of publicity, and the necessary limelight effects are obtained.

Since the ultimate decision of the meeting was arrived at within five minutes, the long-drawn-out discussion which led to it doesn't matter. What does matter is that it was unanimously decided that Messrs. George Smith (of Goldwyns), F. E. Adams Sam Harris, and E. E. Lyons, should form a provisional committee for the purpose of preparing a list of the "live wires" in the industry to run a new cinema trade association representing every branch of it.

Only one danger confronts the new organisation. That is the live money wire. There seemed to be an impression that only money counted in the live wire business. It doesn't count at all. What counts are ideas and the necessary dynamic force to make them living, working things.

Does a Big Noise Mean Big Money?

Exhibitors to whom I have spoken during the past week are a little bit suspicious about the big noise made about a coming boom. They do not deny that the public is returning in greater numbers to the theatres, but they tell me that they are afraid that all this talk about the special pictures with a big pull, means more money for them to pay for films, including the programme pictures. And they tell me this fear is general.

There is undoubtedly at this moment a tendency in some quarters to force certain pictures upon the screen hot upon production, at prices which may leave the exhibitor a good profit—and may not. Everything depends upon the pull of the picture. At present the pull quality is a matter of showmanship on the part of the exhibitor, as Victor Sheridan, one of our really good showmen, proved when he showed the Talmadge picture, "Smilin' Through," at the Marlborough picture theatre in the Holloway Road.

Judge for Yourself.

Unless an exhibitor or his reliable booking manager sees the picture himself, how can he tell if he will make a big success of it at his theatre? The critics of the lay and trade press undoubtedly give their honest opinions upon a picture, but however well qualified they are to judge its merits or demerits, the one fundamental fact in entertainment is that the taste of the public of this country varies just as does the occupations of the people and the climate of the districts in which they live.

And one finds these preferences vary even in the cities and towns, big and little. Newspaper, or even privately circulated criticism of a picture can only be of service through deduction applied to the peculiarities—the character, if you will, of each individual house. "What's one man's meat is another man's poison," was never truer than when applied to the quality of public entertainment.

The Key Theatre System in Operation.

The Associated First National has come out with its key theatre system in substitution for the trade show. So far as exhibitors are concerned, they must visit the key theatres and see for themselves how the public like the picture before booking it for their own. Even the opinion of the critics will not be available for the exhibitor until after the first night in the key theatre.

The True Test of a Picture.

The true test of the quality of a picture is its entertainment value. Photography, direction, acting and story are the four essential ingredients constituting the value of a picture, but all the fine photography, direction, and acting in the world will never, alone, or together, make a picture the people will like. The story is the axle of the wheel—axle bad, the wheel is incomplete.

If the story rings true, and is picture-told with conviction and a knowledge born of an understanding of human nature, there is nothing to do with such a picture except to tell your public that you have it. The rest is picking up money.

A friend who has been touring the North of England tells me that really good pictures, such as have been universally admitted to be so, are packing theatres, while those showing nonentities are nearly empty. Yet in the North they tell us that industrial depression accounts for film stagnation.

"Why Men——"

If British comedy were represented by "Why Men Leave Home," I should despair of ever seeing anything really funny come out of a British studio. Strange are the ideas which possess some folk on the subject of screen comedies, and stranger still are the methods of expressing them.

Let me get down to brass tacks, lest I waste valuable space about this picture, which may find some screens on which vulgarity dressed up as humour meets with a ready welcome. At the trade show the gathering laughed at some of the sub-titles, many of which were quite good, and were amused at the earlier antics of Nellie Wallface, but they soon settled down to a dead silence, and in dead silence the very welcome words "The End" were received.

Slapstick may sometimes be very funny; screen grimaces may occasionally create laughter, but, bless me! what was all this nonsense about? This parade of bathing girls in a wood, the wearing of a girl's bathing dress by a big man, and another one by his fat wife? Was that funny? If it was, we shall have to change the meaning of the word.

Artistic and Humorous.

The quaint humour of W. W. Jacobs has been cleverly translated for the screen by Manning Haynes, the director, and Lydia Haward, continuity writer, in "The Skipper's Wooing," which Artistic Films showed this week to a very appreciative gathering.

The picture bears the marks of great care for detail; locations and photography being ideal. I can imagine this picture finding a warm welcome in every type of cinema because the story is so human, so thoroughly seagoing English, and amusing, if at times a bit exaggerated. The last-named is, however, no fault; it is the right sort of emphasis which gives life to the characters, and creates the reality which makes one remember every character very vividly, especially Gordon Hopkirk's skipper, Tom Coventry's mate, and Cynthia Murtagh's very pleasing heroine—Annis Gething—not forgetting Robbie Rudd's mischievous and precocious Henry Atkins.

The entertainment value of the picture is of a high order, and I am sure no live exhibitor will regret putting the picture on his screen, wherever it may be.

"If Four Walls Told."

I should think that none was disappointed with "If Four Walls Told," trade shown by Samuelson a few days ago.

I happened to be with a friend who had spent some seven years in America, where he was a confirmed picture fan. He went "off the deep end" about it, declaring it to be the best all-round British film he had seen for years.

He may be right, but it is certainly heartening to be able to say truthfully that here is good screen entertainment that will lift up British productions and make those who decry them sit up and take notice.

My friend from the United States thought the acting of Lilian Hall-Davis and of Campbell Gullan a rare good piece of work, Polly Emery the big noise, and Fred Paul the big gun of the piece.

Here is something for exhibitors to talk about, a picture of the loves and lives of simple fisherfolk, produced with a vivid reality that will grip and hold to the end. It is to be hoped that, while described as a British "super" film, exhibitors generally will be able to put the picture on their screens as an example of what can be done by British firms.

Sport Pastimes and Love-making.

Arthur Rooke has become film story writer as well as producer, like the gentle Coleby, who wrote and produced "The Call of the Road," "The Right To Live," and so on.

In "The Sporting Instinct," a Granger-Davidson picture trade shown this week, he lets himself go a little bit on the sob stuff side. Not that sob stuff should ever be despised, especially when it is a sort of peg upon which to hang almost every kind of sport save horse-racing and boxing, to the end that it may be determined that character is the basis of real sportsmanship.

"The Sporting Instinct" belongs to the type of picture that Americans call "comedy drama"—that is to say, there is a touch of drama with more than a spice of comedy in it. And that's the way to look at "The Sporting Instinct," which abounds in extravagant humour, through which there runs a thin streak of a love drama.

Good Use of Topicals.

I liked the clever way in which Henley regatta, the tennis championships at Wimbledon, a cricket match at Lords, and all the fun of the fair at Blackpool were introduced. They gave an air of reality to the story and made it worth while as entertainment. "The Sporting Instinct" a pleasing picture, and if one can forgive the incongruity of the ragged crippled boy as one of the pegs of the story, and the introduction of a reformed gaol bird, and his reformed tippling spouse at an English colonel's tea party on his lawn, one can accept the picture as quite good entertainment for the average cinema.

The follow up scene of the scenic railway at Blackpool is alone worth going to see. I believe it is the first time anyone has ever seen a close up of the passengers on the scenic doing the journey from start to finish. And so well is it done that one feels all the thrills and almost hears the "Ohs" of the passengers.

Foolish Fear about "Foolish Wives."

Some clever leg-pulling marked the opening stage of the film "Foolish Wives," which was given its première at the New Oxford last Saturday night.

The advance agents in the daily Press had put up the tale in the suggestions that the story was unpleasant and salacious; that it was, in fact, nasty. When I arrived at the New Oxford a few minutes before the scheduled time for the picture to be screened there was a disappointed crowd, for whom no seats were available. The trick had worked. That which some of the critics had declared to be unpleasant, and even nasty, was evidently going to be a much-sought-after attraction.

"Foolish Wives" is rare screen entertainment, so rare that I cannot remember anything quite so good in that direction. If good film entertainment is merely "sugar and spice and all that's nice," then this picture isn't good. But what acting! What a production! London has never before seen anything so wonderfully virile as this picture of the devil incarnate, nor such magnificent settings in which he operates in the unmistakable guise of a "blonde beast."

Stroheim A Screen Wizard.

An unforgettable entertainment, Stroheim—star actor and producer—grabs your interest and never lets go of it. He fascinates, repels, amuses, thrills—he stirs into being every known human emotion, and he dazzles, delights, disgusts and even awes you by the tremendous settings in which he does these things, and the way in which he does them.

If London knows when it sees a great screen entertainment so far removed from anything which has appeared for many years, "Foolish Wives" should run until Christmas. If you wish to see what a genius can effect in production, what an actor can do with the mere turn of an eyelid, then you can see it at the New Oxford. But if you are anxious to see something "salaciously suggestive," an "unpleasant" or "nasty" story on the screen, you will not find it at the New Oxford.

But why did the Censor knock "hell" of one sub-title and allow it in the one following?

Better Stick to the Players.

People who believe in taking a star in one particular job, hoping to graft him or her right on to the film as star have had a nasty shock. Carpentier's collapse last Sunday night reads a bitter lesson to those who think that name and fame in one direction is permanent enough to warrant their maintenance in the film. Better stick to the real film players.

News About New Pictures.

The story of the Paramount picture, "The Lost Romance," released this Monday, was written by Edward Knoblock, author of "Kismet" and other plays.

"The Money Master," released by Paramount, was written by Sir Gilbert Parker.

"The Crimson Circle," produced by the Kinema Club under the direction of George Ridgwell, will be trade shown by Grangers' on Oct. 5.

"Rob Roy," Gaumont's newest picture, is to be trade shown at the Marble Arch Pavilion next Friday.

On the Screens This Week.

At least sixteen feature films and comedies are released this week.

These include: "The Fire Cat" (Stoll), "The Greatest Love" (Walturdaw), "The Guile of Women" (Stoll), "Lavender and Old Lace" (Wardour), "The Lost Romance" (Famous Lasky), "The Man Who——" (Jury), "Mlle. Virtue" (L.I.F.T.), "My Boy" (Pathé), "The Night Horseman" (Fox), "Prisoners of Love" (Goldwyn), "The Rent Shadow" (Gaumont), "The Silver Car" (Vitagraph), "Tilly of Bloomsbury" (Moss' Empires), "Hare Run" (Pearl), "Here He Is" (International Cine. Corporation), "Girl and the Grasshopper" (Æsops Film Fables. Granger).

ACCURATE CHECK TAKER, LTD.

THE BEST AND ONLY RELIABLE

Automatic Ticket Issuing and Registering Machines

(MARCH'S PATENT)

WITH A 25 YEARS' REPUTATION.

Installed in all leading London and Provincial Houses of entertainment.

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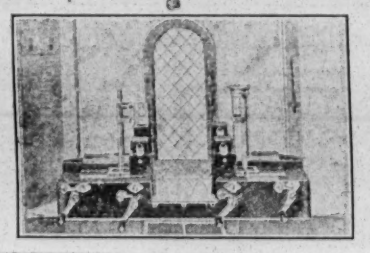

Interior view of pay-box fitted with a machine to issue four differently-priced tickets

No capital outlay necessary.

Moderate rental charge only which includes upkeep.

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THE ACCURATE CHECK TAKER, Ltd.,

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ENTERTAINMENT FINANCE.

Closure Tactics.

STOLL RESULTS AND DIVIDENDS.

I instanced recently that in the summer closing of theatres the cinema industry had an effective weapon with which to fight the obdurate Chancellor of the Exchequer. Evidently, this country is not alone in its agitation for a reduction in the present excessive taxation on amusement enterprises. The news now comes from Germany that "unless there is a sudden surrender on somebody's part all the cinema palaces in Berlin will close their doors." The proprietors are adopting this drastic action as a protest against the "ruinous" taxation imposed by the Municipality.

In Berlin concerted action would certainly seem to be reasonable; for there the tax levy is of 50 per cent. on each ticket sold.

PRESENT PRICES.

CINEMA COMPANIES.

Company.	Stock or Share.	Issued Cap. £	Price.
Provincial Cinema Theatres ..	£1	500,000	¼-¼
Do. 10% Part. Pref. Ord.	£1	1,000,000	7/0-7/9
Do. 7½% Cum. B. Pref.	£1	600,000	11/0-12/0
Do. 7½% Cum. A. Pref.	£1	100,000	⅜-⅝
Stoll Picture Theatre (Kingsway)	10/-	150,000	10/0-11/3
Do. 8½% Cum. Pref. .	£1	150,000	⅜-⅝
Do. 7% 1st Mort. Debs.	Stock	100,000	87-92
Stoll Picture Productions	£1	200,000	¼-¼
Do. 8% Cum. Part Pref.	£1	100,000	⅞-1
Associated Provincial Picture Houses ..	£1	400,000	⅛-⅜
Do. 7½% Cum. Pref. ..	1s.	100,000	6d
Do. 7% Debs.	Stock	25,000	43-45
National Electric Theatres	10/-	30,500	⅛-⅜
Do. Deferred	1/-	1,000	9/6-10/6
London Palace (1921)	£1	203,787	⅜-⅝
THEATRE AND MUSIC HALL COMPANIES.			
Alhambra	£1	79,506	⅛-⅜
Coliseum Syndicate ..	£1	70,588	1⅞-2⅛
Do. 7% B. Pref. ..	£1	70,588	12/6-14/6
Do. 6% Pref.	£1	44,000	⅜-⅝
London Pavilion ..	£5	130,000	1¼-2¼
Do. 6% Cum. Pref. ..	£5	50,000	2-2½
London Theatres of Varieties	£1	400,000	⅛-⅜
Do. 7% Cum. Pref. ..	£1	100,000	⅜-⅝
Metropolitan Theatre of Varieties	£1	45,067	7/9-8/3
Moss Empires	£5	560,000	4⅞-5⅛
Do. 5% Cum. Pref. ..	£5	478,785	3⅝-3¾
Oxford	£5	100,000	3¼-4
Theatre Royal, Drury Lane	£1	125,000	⅞-1
United Varieties Syndicate...	£1	35,169	⅛-⅜
Variety Theatres, Consolidated	£1	137,007	¼-½
Victoria Palace ..	10/-	80,000	1-1⅛

Stoll Pictures and Dividends.

The second report of Stoll Picture Productions, covering the year to June 30 last, is not a remarkably good one. In fact, the directors apologise, explaining that owing to the general depression in trade, the spending power of the people has been reduced, and the earnings of the company have consequently been adversely affected. The trading profit amounted to only £18,400, as compared with £51,300 in 1920-21, although in the initial year the preliminary work took so long to complete that only five months of the financial period remained after the first film was released. The net profits do not suffice actually to cover the preference dividend, and the balance in hand is consequently reduced from £29,300 to £23,700. In view of the general depression the directors have adopted the policy of restricting the production of films and husbanding the resources of the company. The directors of the Stoll Companies have declared the following dividends on ordinary shares for the half-year to June 30, 1922:—Coliseum Syndicate, interim at the rate of 25 per cent. per annum, less tax. Hackney and Shepherd's Bush Empire Palaces, interim at the rate of 10 per cent. per annum, less tax. Leicester Palace Theatre, interim at the rate of 10 per cent. per annum, less tax. St. Augustine's Parade Hippodrome, Bristol, interim at the rate of 10 per cent. per annum, less tax.

Manchester Hippodrome.

Another poor year has to be recorded by the Manchester Hippodrome and Ardwick Empire as the result of the general trade depression in the North, which seems to have specially affected the earnings of the outlying theatre at Ardwick. The accounts, which are made up to June 30, show a gross profit of £11,800, which compares with £41,600 earned in the previous year, and after payment of the debenture interest, income tax, &c., and providing for depreciation, the net profit is only £3,500. A balance of £67,200 was brought in, however, and by drawing upon this the dividend of 10 per cent. is maintained, but nothing is this time added to the reserve, while the balance forward is reduced to £63,000.

Gee! Some Idea.

I have mentioned in one of my earlier articles the matter of advertising on the screen. My view was that as a source of revenue sufficient had not been made of publicity opportunities. In the light of the following story I am rather inclined to eat my words. Certain financial firms dealing in oil shares are alleged to have gone so far as to have a film made telling the story of how a man made a fortune out of oil shares. Their dealers, swooping down on the town where it has been shown, a few days afterwards, have sold thousands of dollars' worth of oil stock in consequence. As a share-pushing machine, the cinema, obviously, would be particularly dangerous to the unenlightened public, already suffering severely from the operations of "bucket-shops," partnered and fed by unscrupulous financial journals. Therefore, readers, beware of both the picture and the Press puff.

BARTHOLOMEW LANE.

Morality Plays.

In the Middle Ages one of the most popular methods of giving religious teaching was the mystery or morality play, and it has been proved to-day that a carefully represented episode has great possibilities, both educational and emotional, which may be made use of to open the way for further instruction of players or audience. The Society for Promoting Christian Knowledge issue a list of plays and pageants which may be useful for this purpose, together with a few which are intended simply for entertainment. Most of these plays have no conditions attached to their performance.

THE WEEK'S RACING.

Newmarket First October Meeting.

HIGH-CLASS RACING.

Last week was one of upsets, but it is doubtful whether a bigger reversal of form has been seen during the season than that between Sailor Son and Norseman in the Newbury Autumn Cup. When they met in the Prince Edward Handicap at Manchester over a furlong less Sailor Son finished a fair second to Double Hackle, with Norseman out of the hunt and finishing last but one. At Newbury he raced his field down in resolute style, and sailed home the easiest of winners. It may well be that Sailor Son did not give his true running on Saturday, but even granting this, it was startling to see the ease with which Norseman disposed of his eight opponents. His success entails a 10lbs. penalty for the Cesarewitch, which brings his weight up to the substantial one of 7-12 for a three year old. Will he follow in the footsteps of Yutoi last year by taking the two events, or has Mr. White a better at the weights in Sanhedrim or North Waltham? But why trouble about them until nearer the day, when the riddle may be more easily read? There are other Richmonds in the field beside Mr. White's trio.

Two Tragedies.

Backwood looked all over a winner in the straight, but faded out in the last furlong, and it looks uncommonly as though two miles was the extent of his tether. It is the last quarter mile at Newmarket that so effectually disposes of the claims of the great majority.

Another tragedy on Saturday was the selling of Sargon, only for him to appear in opposition to Malva for the Whatcombe Handicap, and, what is more, beat her with considerable ease. It was a case of a stable being hoist with its own petard with a vengeance.

Thelma disappointed greatly in this race. She will make amends in the near future.

A fine performance was seen when Soubriquet galloped down Diligence and others with extreme ease in the Kingsclere Stakes. Sir E Hulton's fine filly is now quite at her best, and is assuredly one to follow for the remainder of the season. She holds engagements in both the Duke of York Stakes and Cambridgeshire Stakes, but from what we can gather, the former will be her objective.

We are now getting close enough to sift the wheat from the chaff, at any rate in measure, with regard to the Duke of York Stakes and Cesarewitch, and we propose to go over the ground in detail next week.

The Newmarket First October Meeting is sure to throw light upon likely happenings in the big handicaps and the running of the present week must accordingly be noted and scrutinised with the greatest care.

Hints for the Week.

At Newmarket on Wednesday the Newmarket October Handicap should provide a fine trial of strength, and the winner of this race is usually worth following up. We like Irish Belfry, Will Somers, Le Roi, Spithead, and Adorna all to be possibles, and shall give SPITHEAD a slight preference over Adorna.

The Great Eastern Railway Handicap is always a fine index to sprinting talent, and after the ridiculously easy win of IMPERTINENT at Doncaster, we think that those who follow him here will find solid satisfaction. Black Gown is the danger. MOABITE will win the Boscawen Stakes.

On Thursday GAVOTTE should be followed for the Clare Welter Handicap, and ROWARDENNAN has Shrove and Catalani to beat in the Bentinck Fund Nursery. All are very well just at present, and possessed of the necessary qualifications: fine speed and thorough condition. Those who follow HOLY WAR for the Levenhall Three-year-old Handicap at Edinburgh will have a good run for their money.

On Friday, at Newmarket, it will take a speedy one to beat SANTAQUEST for the Bretby Handicap, and in a duel between Twelve Pointer and Drake for the Rous Memorial, we think DRAKE will again have the better of it, although it may be said that at Doncaster Twelve Pointer was right in the fighting line at the distance of this race. NICOTINE COLT, Legend or Castile look best for the Ditch Mile Nursery, and we fancy them as placed.

On Saturday, at Alexandra Park, give THELMA another chance for the Hornsey Mid-Weight Handicap. Her form at Newbury was too poor to be true, and she has shown a liking for this course. The stable also has Valley and Wild Mint in the race, and both of these can gallop and are in form. Watch points. We fancy POLISSON for the Southgate Welter Handicap. He is now quite at his best, and a real useful quantity. At Catterick Bridge it will take a good one to beat ALIGNMENT, Masterpiece and Lilla Cross for the Richmond Nursery. We fancy them as placed.

On Monday, at Nottingham, for the Nottingham Handicap Plate, First Wheat, Le Roi and Backwood look attractive, and as BACKWOOD looked all over a winner of the Newbury Autumn Cup at this distance we shall give him the preference. It will take a speedy one to beat CATALANI for the Bestwood Nursery. Next we like Silver Grass and Courier.

On Tuesday, for the Sherwood Forest Nursery, BOMBAY DUCK will want a lot of beating. Next we like Brown Rajah, while for the Elvaston Plate ISLAND LORD is worth a little investment. He is in form, and has a nice pull in weight with most of them.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

LESSEE. Q.—Is it compulsory for the lessee of a theatre to hold the licences? A.—Either the owner or lessee must hold the licence. A licence that stage plays, &c., may be performed in a certain building is only granted to the actual and responsible manager of it, e.g., the secretary of a company as such cannot hold the licence, which must be granted only to the person having control of the theatre for the time being. And when the person (lessee) having the entire control of the theatre gets the licence, he can arrange for and employ other persons to conduct the performance, &c. The licence is to the theatre; not to the individual. If the lessee runs the play he must hold the licence, but may sub-let. On application for the transfer of the licence, the transferee must be the owner or lessee in possession of the premises for which the licence is required.

ENQUIRER. Q.—If a woman who is enciente meets with an accident in the theatre, who is liable, the owner of the theatre or the proprietor of the company? A.—It is not stated whether the woman was an employee of or a spectator in the theatre. If an employee, the person or company engaging her is liable. If a member of the public, neither owner nor proprietor is liable unless the accident occurred through some palpable negligence, e.g., a gallery rail being defective. In that case, in my opinion, the proprietor of the company who, by bills or other advertisements, invited the public to enter the theatre is a person also responsible in accordance with the ordinary principle of law that a contractual relationship exists between them—the one to pay for entrance, and conduct him or herself with propriety, in consideration on the part of the other of giving an entertainment and reasonably safeguarding the public admitted. But the proprietor or company may have a remedy over against the lessee, for by the Lord Chamberlain's regulations the manager is responsible solely and entirely for the management of the theatre, both before and behind the curtain, and for the safety of the public and the members of the company, and can consequently be sued.

EVAC. Q.—Is a relief pianist, who is married and plays 12 hours weekly, liable to be insured under the National Health and unemployment schemes, and, if not, why not; and if so, at what rate? A.—The rule is that if the pianist is ordinarily and mainly dependent for his livelihood on the earnings derived by him from an occupation (employment), and his work or occupation is merely subsidiary, he may obtain a certificate of exemption; or if he (or she) is ordinarily dependent on some other person for his livelihood. But in either case the employer will have to affix his share of the contribution in stamps to the card. Health Insurance (man) 6d., Unemployment 11d., Health Insurance (woman) 5d., Unemployment 9d. There are not sufficient details given for a fuller reply—total income, salary, &c.

ACTRESS. Q.—I am the tenant of a flat in town, where I live with my mother and sister, but I am often away for some months in country engagements. My new landlord wants the flat and threatens to turn me out. Can he do so? A.—If the flat existed before April 2, 1919, you are quite protected by the Rent Act up to a limit of rental, or rating assessment, of £105, and your new landlord can only get possession if alternative accommodation equivalent in rent and suitability in all respects is available.

NEW COMPANIES REGISTERED.

BRITISH PORTASCOPE, LIMITED.—Regd. Sept. 18. To acquire from Philip Michael Faraday and Henry Harris Thomas their interests in respect of a certain existing invention relating to improvements in or relating to kinematograph apparatus, and turn same to account. Capital, £28,750 in 25,000 Preference shares of £1 each and 75,000 Ordinary shares of 1s. each. Directors, H. H. Thomas, 510, Ulster Chambers, 168, Regent-street, W.1 (manufacturer); P. M. Faraday, S. M. Portass, S. G. Davies; W. G Barry, 19 Garrick-street, W.C.2 (theatrical manager).

F. H. ALCOCK (EVESHAM), LIMITED.—Regd. Sept. 15. London House, 63, Bridge-street, Evesham, Worcester. To acquire and carry on the business of music and musical instrument dealers, manufacturers, repairer, tuner, and music teacher. Capital, £3,000 in 3,000 shares of £1 each. Directors, F. H. Alcock, 4, Victoria-avenue, Evesham (chairman and managing director); H J. Waters, 39, Bridge-street, Evesham; F. E. Alcock, 4, Victoriaavenue, Evesham; A. Spratley, 11, Princess-road, Evesham; F. C. Taylor, 2, East-terrace, High-street, Evesham.

VINT'S CINEMA, BARRY DOCK.

This picture house in Thompson-street, Barry Dock, was opened on Monday, the 18th inst., by Councillor E. Walton, J.P., who said that the new building was a decided acquisition to the town.

Mr. Leon Vint, who thanked Councillor Walton for his kind remarks, introduced the manager, Mr. H. Samson.

The seating accommodation of the building is for 1,000 persons. The artistic decorations of turquoise blue, with festoons of flowers, give the walls of the auditorium a charming appearance. The scenic arrangements were executed by Mr. Jack Davies. The seating was installed by L. B. Lockwood and Co., Bradford. The reconstruction work was carried out by Messrs. Vickery Bros., Barry, under the superintendence of Mr. E. Fryatt Richards, architect, Barry. The mural decorations were carried out by Messrs. James H. Alford and Sons, of Neath.

A pleasing feature of the entertainment used to be the variety side, and an excellent company of well-known artists have been secured. A bijou orchestra, under Mr. Dennis Brooks, will supply the music.

ON THE ROAD.

PLAYS.

AEGAR.—Sept. 25, Hip., Southampton.
*ANN (BOTTOMLEY AND MAULE).—Sept. 25, Cromer, Sheringham; Oct. 2, Boston (3), Spalding (3).
*BAT, THE.—Sept. 25, Grand, Swansea; Oct. 2, Alh., Glasgow.
*BAYNTON (HENRY) CO.—Sept. 25, T.R., Rochdale; Oct. 2, T.R., Glasgow.
*BEGGAR'S OPERA (BLUE).—Sept. 25, Palace, Ramsgate; Oct. 2, Woolwich.
*BEGGAR'S OPERA, THE (RED).—Sept. 25, Ramsgate; Oct. 2, T.R., Plymouth.
*BEGGAR'S OPERA, THE. — Sept. 25 Princes, Manchester.
*BELLE OF NEW YORK.—Oct. 2, T.R., Windsor.
*BETTY (MACDONALD AND YOUNG).—Sept. 25, Eden T., Bishop Auckland; Oct. 2, Grand, Mansfield.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Sept. 25, Pav., Llandrindod Wells; Oct. 2, T., W. Hartlepool.
*BILL OF DIVORCEMENT.—Sept. 25, O.H., Scarborough.
BLOOD AND SAND.—Sept. 25, Grand, Leeds; Oct. 2, Wimbledon.
*BLUE LAGOON, THE.—Sept. 25, H.M., Carlisle.
BRITISH NATIONAL OPERA CO.—Sept. 25, O.H., Manchester; Oct. 2, O.H., Manchester.
*BROWN SUGAR.—Sept. 25, Pleasure Gdns., Folkestone.
*BROWN SUGAR (MAINWARING DUNSTAN).—Sept. 25, Spa, Bridlington; Oct. 2, Lyceum, Ipswich.
*BULL DOG DRUMMOND (BLUE). — Sept. 25, New, Oxford; Oct. 2, Grand, Hull.
*BULL-DOG DRUMMOND (RED).—Sept. 25, Bury; Oct. 2, Barnsley.
*BULL-DOG DRUMMOND (WHITE).—Sept. 25, Penge; Oct. 2, Chelsea.
*CHARLEY'S AUNT.—Sept. 25, Royalty, Barrow-in-Furness; Oct. 2, W.P., Brighton.
DEANE (HAMILTON) CO.—Sept. 25, Grand, Nelson; Oct. 2, Grand, Nelson.
*DENVILLE (ALFRED) REP. CO.'S (YELLOW).—Pav., Chorley. (WHITE).—Victoria O.H., Burnley. (BROWN).—Hippo., Wallasey. (GREY).—Coliseum, Belfast. (PURPLE).—Pavilion, Southport. (BLUE).—T.R., Dewsbury.
DORAN (CHARLES).—Sept. 25, O.H., Coventry; Oct. 2, T.R., York.
*D'OYLY CARTE OPERA CO.—Sept. 25, O.H., Middlesbrough; Oct. 2, Empire, Sunderland.
*D'OYLY CARTE OPERA CO. (NEW).—Sept. 25, Pier Pav., Weston-super-Mare; Oct. 2, Grand, Swansea.
*EDGE O' BEYOND (J BANNISTER HOWARD'S NORTH CO.).—Sept. 25, Memorial Hall, Arbroath (2); Oct. 2, Grand, Falkirk.
*EDGE O' BEYOND. — Oct. 2, T.R., Bolton.
ELIZA COMES TO STAY (JACK ESMOND'S).—Sept. 25, Hip., Balham; Oct. 2, Hip., Birkenhead.
*ELIZA COMES TO STAY (W. PAYNE SEDDON).—Sept. 25, Taunton and Weymouth; Oct. 2, Pav., Torquay.
*FAITHFUL HEART, THE.—Sept. 25, Winter Gardens, New Brighton; Oct. 2, Grand, Derby.
*FORBES ROBERTSON (FRANK) CO.—Sept. 25, Bolton; Oct. 2, Gaiety, Ayr.
*GABRIELLE.—Sept. 25, Grand, Hull; Oct. 2, Prince's, Bradford.
*GIPSY PRINCESS, THE (IMESON).—Sept. 25, Hip., Birkenhead; Oct. 2, Grand, Oldham.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Sept. 25, O.H., Wakefield; Oct. 2, Royalty, Barrow.
*GREAT ADVENTURE, THE.—Sept. 25 T.R., Leamington; Oct. 2, O.H., Buxton.
*HATHAWAY-BARON REP. CO.—Sept 25, Court, Warrington.
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Sept. 25, Grand, Hull; Oct. 2, T.R., Brighton.
*JEFFERSONS, THE.—Sept. 25, Hip., Minehead; Oct. 2, Grand, Weston.
*KISSING TIME. — Sept. 28, Pleasure Gdns., Folkestone (3).
*KNAVE OF DIAMONDS (D. MEYER). Sept. 25, Gaiety, Dublin; Oct. 2, O.H., Belfast.
*LADY OF THE ROSE.—Sept. 25, Grand, Luton.
*LASS O' LAUGHTER.—Sept. 25, Grand, Blackpool; Oct. 2, T.R., Newcastle.
*LAST WALTZ, THE.—Sept. 25, T.R., Birmingham.
*LILAC DOMINO, THE.—Sept. 25, O.H., Southport; Oct. 2, T.R., St. Helens.
*LIMPET, THE.—Sept. 25, Preston.
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Sept. 25, North Shields; Oct. 2, T.R., Edinburgh.
*LLOYD (FREDERICK G.) OPERA CO.—Sept. 25, Royalty, Chester; Oct. 2, Hippo., Richmond.
LOST CHORD THE. — Sept. 25, T.R., Bath.
*LOYALTIES.—Sept. 25, O.H., Cheltenham; Oct. 2, P.G., Folkestone.
*MACDONA PLAYERS, THE (BERNARD SHAW REPERTORY).—Sept. 25, Pav., Rhyl; Oct. 2, Shakespeare, Liverpool.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Sept. 25, T.R., Worcester; Oct. 2, T.R., Bath.
MARSH (ALEX.) SHAKESPEARIAN CO.—Sept. 25, T.R., Yarmouth.
*MARTIN-HARVEY CO. — Sept. 25, Lyceum, Edinburgh.
*MARY (BUTT AND MACDONALD AND YOUNG).—Sept. 25, Court, Liverpool; Oct. 2, Prince's, Manchester.
*MARY (MACDONALD AND YOUNG).—Sept. 25, T.R., Bournemouth; Oct. 2, T.R., Exeter.
MERCHANT OF VENICE. — Sept. 25, Hippo., Liverpool.
MYSTERY MAN, A.—Sept. 25, Empire, Chatham; Oct. 2, Palace, Leicester.
*NAUGHTY WIFE.—Oct. 2, O.H., Torquay.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Sept. 25, O.H., Blackpool; Oct. 2, T.R., Birmingham.
NEILSON-TERRY (MISS PHYLLIS) AND CO.—Sept. 25, H.M., Aberdeen; Oct. 2, Lyceum, Edinburgh.
*NEW WIVES FOR OLD.—Sept. 25, Brixton.
*NIGHT CAP, THE.—Sept. 25, Hip., Nottingham; Oct. 2, Empire, Kingston.
*NIGHT OUT.—Sept. 25, Borough, Stratford; Oct. 2, Gaiety, Dublin.
*NIGHTIE-NIGHT.—Sept 25, P.O.W., Grimsby.
*NOTHING BUT THE TRUTH.—Sept. 25, Royalty, Morecambe.
*OLD JIG.—Sept. 25, South Pier, Southsea; Oct. 2, T.R., Bury
*O'MARA OPERA CO.—Sept. 25, T.R., Glasgow.
*PADDY THE NEXT BEST THING (COURTNEIDGE).—Sept. 25, P.O.W., Birmingham; Oct. 2, T.R., Bournemouth.
*PADDY THE NEXT BEST THING.—Sept. 25 Hippo., Keighley.
*PARTNERS, THE.—Sept. 25, Hip., Minehead; Oct. 2, Grand Pavilion, Weston-super-Mare.
*PEG O' MY HEART (MACDONALD AND YOUNG).—Sept. 25, Metropole, Bootle; Oct. 2, O.H., Stockport.
*PEGGY, BEHAVE.—Sept. 25, W.P., Brighton.
*PRIVATE SECRETARY. — Sept. 25, Lyceum, Ipswich; Oct. 2, Hippo., Margate.
*QUALITY STREET.—Sept. 25, T.R., Norwich.
*ROMANCE.—Sept. 25, O.H., Dunfermline; Oct. 2, H.M., Carlisle.
*ROSE OF ARABY.—Sept. 25, Aquarium, Yarmouth.
*SALLY.—Oct. 2, Empire, West Hartlepool.
*SEVEN NIGHTS IN LONDON.—Oct. 2, Collins, Islington.
SIGN OF THE CROSS.—Sept. 25, T.R., Darwen; Oct. 2, T.R., Barnsley.
*SIGN ON THE DOOR (BLUE).—Sept. 25, Dundee; Oct. 2, Blackpool.
*SIGN ON THE DOOR (RED).—Sept. 25, Gaiety, Hastings; Oct. 2, T.R., Chatham.
*SIMPLE SIMON'S BABY.—Sept. 25 Osborne, Manchester; Oct. 2, Palace, Watford.
*SYBIL.—Sept. 25, Emp., West Hartlepool.
*THREE BEARS, THE.—Sept. 25, Palace, Westcliff; Oct. 2, New, Oxford.
*TONS OF MONEY (BLUE).—Sept. 25 Gaiety, Dublin; Oct. 2, T.R., Nottingham.
*TONS OF MONEY (RED).—Sept. 25 Prince's, Bradford; Oct. 2, New, Cambridge.
*TONS OF MONEY (WHITE).—Sept. 25, Pavilion, Torquay; Oct. 2, T.R., Guildford.
WANDERING JEW, THE.—Sept. 25, T.R. York; Oct. 2, Alex., Hull.
WEEK-END, A (TIBBIT No. 1 CO.). — Sept. 25, Hip., Derby.
WHEEL, THE.—Sept. 25, Grand, Croydon; Oct. 2, Royalty, Chester.
*WHEN KNIGHTS WERE BOLD. — Sept. 25, Bedford; Oct 2, Hip., Huddersfield.
*WHIRLED INTO HAPPINESS.—Sept. 25, T.R., Nottingham; Oct. 2, P.O.W., Birmingham.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Sept 25, Grand, Wolverhampton; Oct. 2, O.H., Leicester.
YELLOW TICKET, THE.—Sept. 25, T.R., Exeter.

REVUES.

*ALL ABOARD.—Sept. 25, Hip., Queen's Park; Oct. 2, Tivoli, Barrow.
ALL IN ONE.—Sept. 25, Emp., Swansea; Oct. 2, Pal., Plymouth.
ALL PUT.—Sept. 25, Tivoli, Aberdeen; Oct. 2, Emp., Gateshead.
*BEHIND THE SCENES.—Sept. 25, Jubilee Hall, Weymouth; Oct. 2, Palace, Salisbury.
BETTER AND BETTER.—Sept. 25, Hip., Manchester; Oct. 2, Palladium, Southport.
BRAN PIE.—Sept. 25, Grand, Hanley.
BUBBLE AND SQUEAK.—Sept. 25, Palace, Bath.
BUCCANEERS, THE.—Sept. 25, Palace, Chelsea.
BUNKERED.—Sept. 25, His Majesty's, Walsall.
*BUZZ ALONG.—Sept. 25, Emp., Gateshead.
CO-OPTIMISTS. — Sept. 25, Hippo., Brighton.
CRACKERS.—Sept. 25, Met., Glasgow.
CRYSTALS.—Sept. 25, Empire, Glasgow.
DON'T WORRY. — Sept. 25, Hippo., Chesterfield.
DOWN SOUTH.—Sept. 25, Empire, South Shields.
EYES DOWN.—Oct. 2, Hip., Mexboro'.
FOOTLIGHT FROLICS.—Sept. 25, Gaiety, Methil.
FRIVOLITIES.—Sept. 25, Empire, Burnley.
*FUN OF THE FAYRE.—Sept. 25, Hip., Southend; Oct. 2, King's, Southsea.
GIGGLES.—Sept. 25, Palace, Bath.
*GO-AS-YOU-PLEASE.—Sept. 25, Palace, Bradford.
HEADS OR TAILS.—Sept. 25, Hip., Mexboro'; Oct. 2, Emp., Middlesbro'.
HELLO, CHARLIE!—Sept. 25, Coliseum, Ilkeston.
*HIGH HEELS AND STOCKINGS.—Sept. 25, Hip., Gloucester.
HOIST YOUR SLACKS.—Sept. 25, T.R., Aston.
HOOCH, AYE.—Oct. 2, Palace, Carlisle.
HOW DO YOU DO?—Sept. 25, Palace, Watford.
HULLO, SWEETIE!—Oct. 2, Woolwich.
*IT.—Sept. 25, Grand, Doncaster.
JACK-OF-ALL-TRADES.—Sept. 25, Empire, Sunderland.
JINGLES.—Oct. 2, Hippo., Gloucester.
JOY BELLS.—Sept. 25, Grand, Halifax.
KEEP GUESSING.—Sept. 25, Hip., Rotherham; Oct. 2, Palace, Bordesley.
KEEP LAUGHING.—Sept. 25, Coliseum, Ilkeston.
*KICK OFF.—Sept. 25, Hip., Ipswich.
LADS OF THE VILLAGE.—Sept. 25, Palace, Newcastle-on-Tyne.
*LEAGUE OF NOTIONS. — Sept. 25, Empire, Cardiff.
MAID OF THE SOUTH.—Sept. 25, Regent, Longton; Oct. 2, Queen's, Farnworth.
MINSTRELS OF 1922.—Sept. 25, Hippo., Sheffield.
MR. TOWER OF LONDON.—Sept. 25, Willesden; Oct. 2, Swindon.
NICK-NACKS.—Sept. 25, T.R., Edinburgh.
ODDS AND ENDS.—Sept. 25, Hippo., Winsford.
OH, BETTY!—Sept. 25, Alloa (3), Arbroath (3).
OH! I.—Sept. 25, Grand, Bolton.
OH! LAUGH.—Sept. 25, South London Palace.
OH! OH! DAPHNE.—Sept. 25, Pav., Eveham.
PEEPSHOW, THE.—Sept. 25, Olympia, Liverpool.
PEGGY.—Sept. 25, T.R., Whitehaven.
PICK O THE BUNCH.—Sept. 25, New, Crewe.
POT LUCK.—Sept. 25, Hip., Golders Green.
ROUND THE RING.—Sept. 25, T.R., Wolverhampton; Oct. 2, H.M., Walsall.
*SAMMY IN SOCIETY.—Sept. 25, New, Northampton.
SHUFFLE ALONG.—Sept. 25, Pal., Reading; Oct. 2, Stoke Newington.
SPLINTERS OF 1922.—Oct. 2, O.H., Scarborough.
STOP YOUR NONSENSE.—Sept. 25, Paisley.
SUNBEAMS.—Sept. 25, Empire, York.
SUNNY SPAIN.—Sept. 25, Palace, Newark.
TAKE ALL.—Sept. 25, Grand, Lancaster.
TANGLES.—Sept. 25, T.R., St. Helens; Oct 2, T.R., Glossop.
TRIP TO PARIS.—Sept. 25, Hip., Woolwich.
TWIDDLEY BITS.—Sept. 25, Hip., Eastbourne.
WHAT A NIGHT!—Sept. 25, Star, Partick, N.B.
WHAT CHEER!—Sept. 25, Hip., Hamilton.

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Our Day and the Prince's Day.

A letter from H.R.H. the Prince of Wales has been received by the Organising Committee responsible for the Flag Day on Oct. 6, which is to be held on behalf of the Joint Council of the Order of St. John and the British Red Cross Society and the Combined Hospitals of London. His Royal Highness writes to the Chairman of the Organising Committee:

"I am glad to hear that so many thousands of ladies and students will again help to swell the funds by selling flags and favours on the 6th of next month, and I join with you in the desire that many more voluntary workers will enrol at 19, Berkeley-street, or any of the hospitals. The response from the citizens of London to my current appeal for £500,000 by the end of the year has so far brought in nearly £320,000. It is my earnest and confident expectation that the results of 'Our Day,' and my day, will very materially aid in carrying the aggregate result into 'the last £100,000.'"

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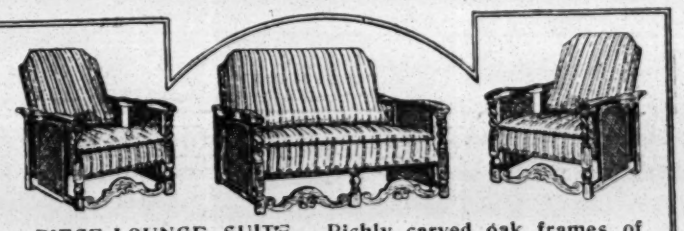
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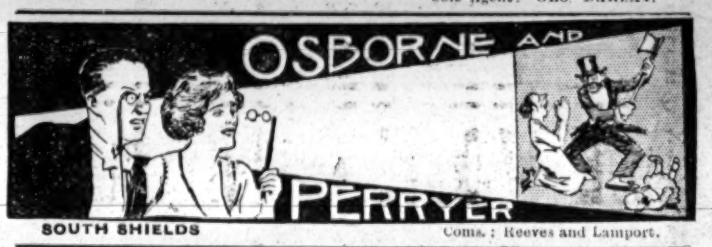

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HIPPO. LEEDS All Coms., REEVES and LAMPORT.

BERT. MADDISON
IN BURLESQUES.

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CAMBERWELL PALACE. Next, L.T.V.
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In Songs of Character and Humour AT THE PIANO.

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IN DAINTY SONG STUDIES.

METROPOLE, MANCHESTER. Next, HIPPO., PRESTON

HILDA MUNDY

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"THE SMITH FAMILY"
—and a happy one, too!
THE EMPIRE, LEICESTER SQUARE
Business Coms.—REEVES & LAMPORT.

LE VOIE AND MORAN

Playing Successfully in "Rockets."

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THROAT WHISTLING AND MONOLOGUES.
PALACE, HULL. Next, NEW CROSS
P.A.—79, BALHAM PARK ROAD, LONDON, S.W.12.

MARJORIE FULTON

THE DAINTY ENTERTAINER.

Next Week, L.T.V. 'Phone No.: Streatham 2623.

MART and PEP

THOSE ENTERTAINING ENTERTAINERS.

ON THE CONTINENT

BILLY HARLEY DORIS

IN BITS AND PIECES.

BOOKED SOLID UNTIL 1924

DOLCE CARIELLO

The Anglo-Italian Songstress.
Playing Lead in "Jingles"
SOUTHAMPTON

M. MINGUITO presents

JOE & WILLY

In a New and Original Comedy Act, introducing Hand Balancing, Tumbling and Dancing.
VACANT—Oct. 9 and 16, Dec. 18. Wire—
This Week, HIPPO., NEWCASTLE-ON-TYNE. Next, EMPIRE, DUBLIN

COME OVER

LUCAN & McSHANE

No Vacancies till May, 1923.

JUNE MILLS

ASSISTED BY WILLIAM INNES.
WALTER BENTLEY.

The Unique Music Hall Turn.
FISHER FOLK,

The Original Ballet-Bouffe,
has proved to be a sure draw at King's, Edinburgh.
Has beaten all records at Brighton, where

Mme. KARINA

played to 45,000 people in one week.
This Week: HIPPO., LEWISHAM, at 7.20 and 9.20.
Next Week, EMPIRE, ISLINGTON.
FIRST VACANT DATE, NOVEMBER 27.
Proprietors, Managers and Agents invited.
TERMS: SALARY OR SHARE.
CAPT. JANSSEN, 29, King Henry's Road, N.W. 3.

LLOYD & MONTROSE

BOB JUNE
Novel Entertainers
L.T.V. CIRCUIT All Coms: 11, Furlong Road, Holloway, N.7.

WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
ALHAMBRA, PERTH. Next, L.T.V.
All Coms., TOM PACEY.

"THE COFFEE STALL KEEPER'S LAMENT."

SYD. WALKER

EMPIRE, KILBURN
Representatives—GEO. BARCLAY & WALTER BENTLEY.

LILY LONG

6 ft. of Comedy.
This Week, EMPIRE, MIDDLESBORO.' Next, HIPPO., NORWICH
'Phone—Park 5429. All communications direct. 10, Ladbroke Square, W.

HAL WRIGHT

THE BURLESQUE COMEDIAN.

ISLINGTON EMPIRE

L. POOLE presents

"PUNCH"

A Bowl of Fun and Music.
With the most Expensive Cast ever presented, including
PIMPLE & BROS. WALSH
Britain's Greatest Film Comedian. The "Feature" of all Tours.

G. H. ELLIOTT

THE ORIGINAL CHOCOLATE COLOURED COMEDIAN.
HIPPO., LEEDS
P.A., "Setnosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67.

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This Week, CHISWICK
Next Week, LEWISHAM
FOSTER'S AGENCY.

DUNCAN & GODFREY

In their latest success, "JENNY JONES OF CAMBERWELL, S.E."
EMPIRE BIRMINGHAM. Next, SOUTH SHIELDS
Sole Agents, Messrs REEVES & LAMPORT.

TOM D. NEWELL

The Renowned Character Comedy Dame & Burlesque Dancer.

This Week, CHISWICK. Next Week, HACKNEY

TO PROPRIETORS & MANAGERS.

JACK STOCKS

COMEDIAN,
HAS APPOINTED
Mr. WALTER BENTLEY
TO BE HIS SOLE AGENT,
To whom all business communications should be addressed.

RENE CHESNEY

"Soprano-Comedienne."

VACANT:
PRIN. GIRL - PANTO.

Next Week with

DAN ROLYAT,
HAMMERSMITH PALACE.

TELEGRAMS: OSWASTOLL WESTRAND, LONDON.
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COLISEUM SYNDICATE, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director: SIR OSWALD STOLL.
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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 2, 1922.

THE LONDON COLISEUM.
(Rehearsal at 10.)
Duncan Sisters, Savoy Havana Band, Marriott Edgar, Cecilia Loftus, Jolly Johnnie Jones, Robb Wilton, Lloyd and Montrose, 3 Bistrows, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
Clifford and Grey, Sammy Shields, Hilda Glyder, Marie Kendall, Brothers Walsh, Gloriana, Alec Regan, Bioscope.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
Company as booked.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Grogie, Hanlon Brothers, Mills and Rawlings, Bond Rowell, Clarkson Rose, The Daros, Blaney and Farrar, Bioscope.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Company as booked.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Hengler Brothers, Jock McKay, The Eddys, Harry Stiles, The Anartos, Bartie Quartette, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Company as booked.

MANCHESTER HIPPO.
(Rehearsal at 10.)
The Mountfords, George and Butcher, "A Sister to Assist 'er," George Crotty, Darty and Partner, Edgar Curtis, Bioscope.
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Ernie Lotinga, Jack Pleasants, Whit Cunliffe, Gresham Singers, Jean Andrews, Thelma Edwards, Mr. Hymack, Stanelli and Douglas, The Arizonas, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—

25, CHARING CROSS ROAD, W.C.

Telephone Nos., Gerrard 5634 and 2619.

Calls for Monday, Oct. 2, 1922.

LONDON PAVILION.
C. B. Cochran's Production
"Phi, Phi."

NEW OXFORD THEATRE

METROPOLITAN.
Rehearsal at 12.15.
Pimple and Co. Carlotta Mossetti.
Southwood and Lady. Carr Lynn.
Kilroy and Childers. Florence Yaymen.
Jack Stocks. Dalmere's Circus.

TOTTENHAM.
Rehearsal at 12.
Lole and "Her." Delson Trio.
Les Titos. Smith and Walker.
Charles Grantley.
Montgomery and Yule.
Mable Costello. Charlbert Brothers.

SOUTH LONDON.
Rehearsal at 12.
R. J. W. Harris presents
The Ten Loonies.
The Four Storks.
Henry de Bray and Vivian.
Silvio Sideli. Sisters Natley.
Two Florimonds. Ted Marcel.

CHELSEA PALACE.
Rehearsal at 12.
Lionel Bute presents
"Bull Dog Drummond."

EAST HAM.
Rehearsal at 12.
Cooper and Lait. Jay Whidden.
Bert Hughes and Co.
Walton and Lester. Russell and Durbin
Fransky. The Carlles.
Iris and Phyllis.

WALTHAMSTOW PALACE
Rehearsal at 12.
The Cardinals. Howard Rogers.
Crasey, Hicks and Pass. La Belle Lolita.
Austin Rudd. Marie Claire.
Bruce Macloud. John Luxton.

BRIXTON EMPRESS.
Rehearsal at 12.
Dalast Productions present
"The Futurists."

WATFORD PALACE.
Rehearsal at 2.30.
Messrs. Wallace and Byron present
"Simple Simon's Baby."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

MR. BRANSBY WILLIAMS
Business Manager, Ernest Edelsten.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette
P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS.
City Varieties, Leeds.

MISS DAISY JAMES
Everybody's Favourite.
Oct. 2, Palace, Hammersmith.
Coms., 65, Sudbourne-road, Brixton Hill, S.W.
'Phone, 2115 Brixton.

T. E. DUNVILLE.
London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
Great success.
New song.
"The Beauty Show."

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FELDMAN

Numbers

FEATURED IN THE REVIVAL OF

"THE FUTURISTS"

BY

VINE & RUSSELL

I THOUGHT YOU LOVED ME

HI TIDDLY HI TI ISLAND

ONE, TWO, THREE, FOUR, FIVE O'CLOCK IN THE MORNING

WHO IS THE LADY.

In the Same Production, the Sensational Waltz Song Success

HIAWATHA'S MELODY OF LOVE

Featured by

PEGGY SCOTT and RENEE BURNHAM.

B. FELDMAN & CO.

FELDMANISM—THE ROAD TO SUCCESS.

OUR PORTRAIT GALLERY.

HARRY TILSLEY, the cheery comedian-producer of Fred Arnold's "The Merrions," is a worthy addition to our Portrait Gallery. Harry has worked quite a number of "All Feldman" programmes at Harrogate during the season, and found each one "better than the one before." In his capacity as comedian Harry has scored consistently with "You Never Know" and "Well, I Never."

FOOTLIGHT FLASHES.

Getting Ready.
Pantomime managers, producers, and principals are now getting ready for another merry season, and Feldmanism will be associated with their particular activities so far as the musical part is concerned. The number and variety of panto. songs which will be issued by the House of Feldman this season will constitute yet another record.

GLADYS RENNALDS, starring in Fred Karno's production, "Scarlet Runners," is creating quite a sensation with "Hiawatha's Melody of Love," "Kill 'Em With Kindness," and "She's Mine, All Mine,"

HARRY TILSLEY.

which numbers she handles in attractive manner.

Another Bright Number.
We refer to "Your Step and My Step," which Gordon Keith featured at Woolwich Empire last week to a delighted audience.

MAGNIFICENTLY PRODUCED, "The Sheik," sung by Bert Laurie, in Higate and Heaysman's "Surprises" revue, is an unqualified success.

Down South.
Will Garland's revue of the above title features "The Sheik," sung by Will Garland and Rosie Garland, and "Ma," featured by John Mounsay and Bert Russell. Very shortly "Bimini Bay" and "Don't Leave Me, Mammy!" will also be included, Myrtil Grove being the vocal medium in this case.

FLORRIE FORDE continues her wonderful success in "Hiawatha's Melody of Love" and "If Tha Knows Nowt." Miss Forde's success at Douglas and Blackpool with those numbers eclipsed her previous brilliant record in seaside connection.

"Beaver."
It was bound to come! A "Beaver" revue, by Clive McKee and J. W. Jackson, is now rolling merrily along, following successful production at Huddersfield last week. "The Sheik," Bimini Bay," and "Timbuctoo" constitute the big vocal pull.

AN ARTISTIC FEATURE of "Don't Leave Me, Mammy!" is being made by Victoria Carmen.

Always Get Across.
Hal Rose says "The Sheik," "Drifting," and "Crooning" are the best numbers he has had for a long time. He adds: "They always get across."

OUR PORTRAIT GALLERY.

IDA CONROY plays the leading rôle in "Oh! Dolly" revue, and, as usual, makes her part interesting and entertaining. Miss Conroy's singing is always attractive, and in Feldman songs she never fails to excel. "Moonbeam," "The Sheik," and "Cute Little Love Nest," are her big features, for which Press and public give her well-merited praise.

FOOTLIGHT FLASHES.

THE BROADWAY BAND, a capable combination, include "The Sheik" and other Feldman numbers in their programmes with great success.

"Roaming" Foxtrot Competition.
The foxtrot competition, the final of which was held at the Palace New Ballroom, Douglas, on 15th inst., proved very successful in every way. Prizes value £25 were given, and the winners include terpsichorean experts from Bournemouth, Monkseaton, Liverpool, Cardiff and Douglas. Mrs. Charles Fox presented the prizes.

A SPLENDID RECORD has just been made of "Roaming" by De Morney's

IDA CONROY.

Savoy Band for the Columbia Graphophone Co. M. De Morney says it is one of their best.

Rhyme and Reason.
This is from Will West, who "banks" on Feldmanism.

If you want to make a hit,
Just Feldmanise.
If you want your songs to fit,
Just Feldmanise.

With the world you'd be at peace;
Ads. for "Monday next" will cease;
You'll get returns at big increase,
So Feldmanise.

BROUGHTON AND CREEDON, whose artistic success with "Mississippi" we have already referred to, are now rehearsing new Feldman numbers.

Popular "Oats."
The Five Musical Seymours, an attractive vocal and instrumental act, send a cheery message in which occurs the following:—"We are now dieting on Feldman Melody Oats, and to keep up our success must have the latest of good things in that regard so that we may be able to climb the heights of Fame."

"CHARLES" AND "HELLO! PROSPERITY" are big things in Violet Trevenyon's attractive act.

"A Dinky Number."
So says Evelyn Behenna in regard to "You've Got to be Cute as Well as Beautiful," which number she has been working regularly in "The Circus Queen" revue. Miss Behenna is joining the cast of "Zig Zag," where she will continue to Feldmanise.

BERT ERROL is creating enthusiasm everywhere by his splendid singing of the new song, "Just Like a Rainbow."

London: Printed for the Proprietors of "The Era," 35, Wellington-street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane-street, High Holborn. Wednesday, September 27, 1922.